

# MUSIC SUPERVISORS JOURNAL



VICTOR L. F. REBMANN  
PRESIDENT EASTERN CONFERENCE

DECEMBER, 1926

THE OFFICIAL ORGAN OF THE  
MUSIC SUPERVISORS NATIONAL CONFERENCE  
AND OF THE  
FOUR SECTIONAL CONFERENCES

MUSIC FOR EVERY CHILD—EVERY CHILD FOR MUSIC

Now Published Complete

## THE SYMPHONY SERIES OF PROGRAMS

FOR SCHOOL AND COMMUNITY ORCHESTRAS

*Edited by*

FREDERICK STOCK      GEORGE DASCH      OSBOURNE McCONATHY

PROGRAM IV: For the orchestra playing with considerable assurance.

<i>Selections</i>	<i>Composer</i>	<i>Conductor's Score</i>
1. Slavonic Dance in C. Major.....	Dvorák .....	\$2.40
2. Overture Stradella .....	Flotow .....	2.60
3. Romanza, from the 4th Symphony.....	Schumann .....	1.64
4. Ballet Music, "The Bartered Bride".....	Smetana .....	2.00
5. Adagio, from Suite Three.....	Ries .....	2.00
6. Funeral March of a Marionette.....	Gounod .....	2.00
7. Spinning Song, "The Flying Dutchman".....	Wagner .....	2.00
8. Menuet, "L'Arlésienne Suite" .....	Bizet .....	2.00
9. Farandole, "L'Arlésienne Suite" .....	Bizet .....	2.40

### Instrumentation

1st violin, 2d violin, viola, 'cello, bass, 1st flute, 2d flute, oboe (especially scored for optional use by C-melody saxophone), 1st clarinet, 2d clarinet, bassoon (E-flat baritone saxophone), 1st and 2d horn in F and E-flat (E-flat alto saxophone), 1st cornet, 2d cornet, trombone, tympani, drums, and piano.

PROGRAM V: For the experienced high school orchestra.

1. Marche Militaire Francaise.....	Saint-Saëns .....	\$2.40
2. Overture, Anacreon .....	Cherubini .....	2.60
3. Air from the D Major Suite (for strings)....	Bach .....	1.00
4. Allegretto, Eighth Symphony.....	Beethoven .....	2.00
5. (a) Variations on the Austrian National Hymn (for strings) .....	Haydn .....	1.00
(b) Minuetto (for strings) .....	Bolzoni .....	1.00
6. The Young Prince and the Princess, from "Scheherazade" .....	Rimsky-Korsakoff .....	2.40
7. Intermezzo, from Ein Märchen.....	Suk .....	2.40
8. Aubade Printanière .....	Lacombe .....	2.00
9. Thornrose Waltz, from "The Sleeping Beauty" .....	Tschaikowsky .....	2.00

### Instrumentation

1st and 2nd violin, viola, 'cello, bass, 1st and 2nd flute, 1st and 2nd oboe, 1st and 2nd clarinet, bassoon, 1st, 2nd, 3rd and 4th horns in F and E-flat, 1st and 2nd cornet, 1st, 2nd and 3rd trombones, tuba, tympani, drums, and piano.

*Single parts \$1.00 Piano \$1.75 These parts and the  
conductor's scores subject to the publisher's discount*

Send for complete descriptive catalogue of the series

**SILVER, BURDETT AND COMPANY**  
New York      Newark      Boston      Chicago      San Francisco

# MUSIC SUPERVISORS JOURNAL

*Music for Every Child : Every Child for Music*

## CONTENTS

*December, 1926*

	PAGE
THEY HAVE EARS TO HEAR AND HEAR NOT.....Mrs. Frances E. Clark	3
MAKING THE MOST OF CONTESTS.....Grace V. Wilson	11
THE SECTIONAL CONFERENCES—THEIR PROBLEMS IN ORGANIZATION Dr. Victor L. F. Rebmann	15
SOME EARLY SUPERVISORY EXPERIENCES.....Mabelle Glenn	19
PRESIDENT'S CORNER.....George Oscar Bowen	23
EDITORIAL COMMENT.....Paul J. Weaver	
The Dallas Meeting .....	27
Dues Are Due! .....	27
Important Notice .....	27
The National High School Orchestra.....	29
1926 Book of Proceedings .....	29
To Which Section Do You Belong?.....	29
Research Council to Meet in Dallas.....	29
Rebmann Gets the Prize .....	31
Journal Contributions .....	31
Back Volumes, Book of Proceedings.....	31
NEWS NOTES .....	33
Paul J. Weaver	
EASTERN SCHOOL MUSIC HERALD.....E. E. Pierce	35
NORTH CENTRAL CONFERENCE.....W. W. Norton	43
SOUTHERN CONFERENCE.....William Breach	47
SOUTHWEST CONFERENCE.....Sudie L. Williams	51
TESTS AND MEASUREMENTS DEPARTMENT.....P. W. Dykema	
A Critical Review .....	57
Herbert T. Norris	
INSTRUMENTAL MUSIC DEPARTMENT .....	61
J. E. Maddy	
A Survey of Band Material..Russell V. Morgan and Harry F. Clarke	64
BOOK AND MUSIC REVIEWS .....	66
Will Earhart	

OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE  
AND OF THE FOUR SECTIONAL CONFERENCES

*Published Five Times a Year*

PAUL J. WEAVER, Editor and Publisher  
University of North Carolina, Chapel Hill, N. C.

*Sent free of charge to all teachers of music*

Publication dates: October 1, December 1, February 1, March 15, May 1

## **Starr Minum—Style D.**

Height 44½ inches

Width 56¼ inches

Depth 24¼ inches

Starr School Pianos, Style D, are daily being added as dependable school room equipment everywhere. Over one thousand schools, colleges and universities give unhesitating endorsement of the enduring qualities of Starr Pianos.

You will not experience any trouble in keeping the Starr Style D in tune because the pin-block holding the pins upon which the strings are wound is 5-ply cross laminated of hard rock maple, the same as in the most expensive Grand Piano. After tone volume this is the most important consideration, because any instrument to be of any value for school purposes must stay in tune. The Starr is supreme in tone and durability.

### **NOTE THESE OTHER FEATURES:**

- Extra large Silver Grain Spruce;
- Sounding Board;
- Heavy ribbing;
- Greater string length;
- Strong full iron plate;
- Six post back.

It embodies every attribute of fine piano building.

*Send for our special literature.*

## **THE STARR PIANO COMPANY**

**Established 1872**

**Factories: Richmond, Indiana**

Branches in Birmingham, Boston, Chicago, Cincinnati, Cleveland, Dayton, Detroit, Indianapolis, Kansas City, Los Angeles, Nashville, New York, Portland, San Francisco

*The Pictures Shown Here Are a Few Taken From a Recent Delivery of Starrs to the Public Schools of Cincinnati.*



Mention the JOURNAL when you write our Advertisers

# MUSIC SUPERVISORS JOURNAL

Vol. XIII

CHAPEL HILL, N. C., DECEMBER, 1926

No. 2

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the FOUR SECTIONAL CONFERENCES

PAUL J. WEAVER, Editor

## OFFICERS

GEORGE OSCAR BOWEN, Tulsa, Oklahoma.....President	MRS. HOMER COTTON, Kenilworth, Ill.....Secretary
JOHN C. KENDAL, Denver, Col.....1st Vice-Pres.	A. VERNON McFEE, Johnson City, Tenn.....Treasurer
PAUL J. WEAVER, Chapel Hill, N. C.....2nd Vice-Pres.	R. LEE OSBORN, Maywood, Ill.....Auditor

## BOARD OF DIRECTORS

ERNEST G. HESSER, Indianapolis, Ind.	<i>National Conference</i>	MISS E. JANE WISENALL, Covington, Ky.
GEORGE J. ABBOTT, Schenectady, N. Y.	<i>Eastern Conference</i>	VICTOR L. F. REBMANN, Yonkers, N. Y.
WALTER AIKEN, Cincinnati, Ohio	<i>North Central Conference</i>	JOSEPH MADDY, Ann Arbor, Mich.
WILLIAM BREACH, Winston-Salem, N. C.	<i>Southern Conference</i>	MRS. GRACE P. WOODMAN, Jacksonville, Fla.
MISS GRACE V. WILSON, Topeka, Kan.	<i>Southwestern Conference</i>	MISS NELLE BEARD, Colorado Springs, Col.

## THEY HAVE EARS TO HEAR AND HEAR NOT

MRS. FRANCES ELLIOTT CLARK  
Camden, New Jersey

Editor's Note: This address was read at South Bend, Ind., in October, 1926, before the North Central Indiana Teachers Association. Mrs. Clark was the first president of the Music Supervisors National Conference, and has for many years been a leading figure among music educators in this country.

ONE OF the inexorable facts of the law governing all human activity is that any muscle, sense, talent, or achievement, if unused, tends to atrophy.

Recent developments in the field of vision rest upon the corollary that if the eye be trained really to see accurately what passes in panoramic view, the intelligence is quickened. The mind becomes more active and functions with greater speed and assurance.

The recent world records reached in physical activity, swimming, the boxing ring, baseball, tennis, golf, etc., show the necessity of keeping in training to the ultimate degree those muscles involved in the particular sport, plus the *n*th power of intelligence, partially inherent, but in part whipped into high voltage by the attendant exercise.

Primitive man depended greatly on his sense of hearing. The recent discovery of air vibration in radio and wireless

seems to have been known and used by savages ages ago with war drums and signals over many miles of mountain and plain. During the world war the instruments for detecting the nearness of a submarine required ears trained to acute perfection. The transmission of sound through air vibrations as by radio and telephone is the wonder of the age, and the recording and reproduction of such sound by means of electrically conveyed vibrations imprisoned in a disk of reusable matter and the mechanism for resolving it again into the perfect original sound is a modern miracle indeed.

The cinema with its quick approach to the intelligence has marvelous possibilities in education, but is threatened with the reactionary evil of over-stimulating the nerve excitation to the danger point of shattering the delicate tissue.

Visual education has made great strides within recent years, but aural education lags behind. The training of the ear for practical uses in modern industry is as important as eye training. Many of the appalling automobile accidents are due to imperfect vision, but more to lack

# THESE SONG COLLECTIONS for TWO, THREE and FOUR PART SINGING



Male, Female and Mixed Voices

were issued as the result of thousands of letters received from all over the country asking for just this sort of material and have already received a hearty welcome from

**Supervisors and Teachers of School Music  
Directors of Glee Clubs  
Choral Societies and Community Choruses, Etc.**

With a well-chosen exception they are made up almost entirely of modern songs whose worth and popularity have been successfully and thoroughly tested. Among these well-known favorites are several melodies for which new lyrics have been written especially for this edition, making them suitable for the demands for which they are intended. They are available in book form only in

## THE WITMARK CHORUSES

*A Wealth of Material*

*A Delightful Variety*

Standard Ballads, Spirituals, Sacred, Humorous, Patriotic, Nature, March, Southern, Parting and Friendship songs are included in these fascinating pages of melody.

### A BIG FEATURE

**Lyric Tenors and Deep Basses Are Scarce**

Owing to this we have paid particular attention to our arrangements, the Tenors rarely going above F, the Basses only touching an A-flat or G occasionally.

**Not a Dull Page in the Series—Each Book Sparkles with Gems of Melody**

#### No. 1—FOUR-PART SONGS for Male Voices

An ideal and well-balanced selection. Twenty-one numbers. The first of this series to be published and already established as a great favorite among Glee Clubs of all kinds.

#### No. 2—JOYOUS MOMENTS Ten Little Two Part Songs

By Laura Rountree Smith and Anna Heuermann Hamilton. Can be sung in unison and used as action songs. Short, descriptive and sweet is every number. A pleasing variety which will delight the children both in learning and performing them.

#### No. 3—TWO-PART SONGS for Male, Female or Mixed Voices

Can also be sung for *Unison Singing*. An assortment of unusual value; twenty-five numbers, including some of the best known favorites, old and new.

#### No. 4—THREE-PART SONGS for S. S. A. or T. B. B.

A collection of twenty-two numbers serving a double purpose; compiled primarily for use by Soprano, Soprano and Alto, but so arranged that they can also be used by Tenor, Baritone and Bass.

THE ABOVE SENT ON APPROVAL  
Joyous Moments 50 Cents  
All others \$1.00 Each, Post Paid

#### No. 5—THREE-PART SONGS for Soprano, Alto and Baritone

Good material for this combination is scarce; the contents of this volume received our very special attention. Each number a gem, quite a few giving melody to the Baritone.

#### No. 6—FOUR-PART SONGS for Female Voices

Twenty-three numbers. Showy waltzes, negro spirituals, sacred songs, humorous ditties, ballads, lullabies—all represented with others equally delightful, and skillfully arranged.

#### No. 7—FOUR-PART SONGS for Mixed Voices

Everything for every taste among the twenty-two choice numbers in this volume. A treasure trove indeed for mixed choruses.

DISCRIPTIVE PAMPHLET WITH COMPLETE  
CONTENTS SENT ON REQUEST

IF YOU ARE INTERESTED IN

## SCHOOL ENTERTAINMENT

OPERETTAS - CANTATAS  
OCTAVO MUSIC TWO-THREE AND  
FOUR PART SONGS  
SONGS-PLAYS-JOKES-MONOLOGS-OVERTURES  
and the MOST COMPLETE LINE of MATERIAL for  
AMATEUR MINSTREL SHOWS

M. WITMARK & SONS | SEND FOR 52 PAGE  
1650 B'WAY, DEPT. P. N.Y. | CATALOG FREE

**M. WITMARK & SONS - DEPT. P.**

1650 Broadway  
NEW YORK

of hearing the warning whistle or horn or the signals of distress from the engine. Entombed miners are reached and saved by transmitting messages tapped through earth and rock, conveying hope of rescue. The army of workers in radio, telephone, telegraph, and wireless are dependent wholly on keenness of ear for success.

If our present civilization then demands trained ears, what medium or mechanism can be brought to bear upon the problem. Naturally we think of music first of all, since it is the only one of the arts based upon sound, and shares with speech the realm of aural expression. Music through its appeal to a great variety of sensitivity becomes universally valuable as the highest possible medium for ear training. Through its rhythm it excites physical response of some sort, but while the *feel* of the rhythm seems to be the root cause, the vibrations must be *heard* to establish the recurrent accents. The melody, the waving line of pleasing tones, touches the aesthetic, the art sense of tonal beauty, while in the harmonies and in the orderly arrangement of theme, phrase and section, its form, a powerful appeal is made to the intellectual side of human understanding. Whatever phase is paramount it is obvious that the impression must come through hearing, and any contribution valuable to sense enrichment must come from conscious, directed, purposeful hearing, a concrete listening for something definitely recognized, carefully segregated from other sounds and a clear discrimination as between one thing and others which may be present.

This is the difficulty in following music in contradistinction to the arts of painting or sculpture or architecture. In all these one may study one line at a time, observe one fine balance, one beautiful spot of color, but in music it is everything all at once. Further, it is evanescent, momentary in its vanish, heard for

an instant, then gone forever, not one tone but many, in a jumbled mass of cacaphony to the untrained ear, but beauty beyond compare to the ear attuned to catch the fleeting, colorful glory of a great symphony orchestra, interpreting a masterpiece of composition.

The intelligent understanding of *music* has become a necessity in our present-day life. It is no longer fashionable to say that one knows nothing about music. It has moved up into the ranks of, "Not to know," argues oneself ignorant and uncultured. This new conception of the need for a working knowledge of the literature of music compels new processes of teaching the subject in schools, public and private, and in adult education. Of all agencies the public school reaches the children of the state, and in these schools and there only can the citizens of the new day be given the foundation of the new culture, demanded for future living.

Now music as it was taught in our schools for many years (and as it still continues to be taught in some localities) has recently come in for severe criticism on the ground of lack of aim or function in meeting the needs of present day education. The charge is well founded and must be met. In this matter of ear training with its inherent powers what has been done? Courses have been offered and given in so-called "Ear Training" but consisting of what? Endless drill, up and down, with convolutions and contortions of the intervals of the major scale, an occasional minor or chromatic thrown in for good measure. These are all good as far as they go but are the tones and intervals of the *scale* the Alpha and Omega of our work in music? To paraphrase Pope, the proper study of music is *Music* and not any one infinitesimal portion of it.

# At Last! A four year course in Musical Theory for High Schools. Highly recommended by Authorative Teachers.



## Musical Theory

Short Lessons by Arthur Olaf Andersen, American Conservatory of Music, Chicago, Illinois

The question of finding suitable text-books for the beginner in theory has been one of great import with supervisors of school music, teachers of piano, organ, voice, violin and all music educators.

The material which should be contained in text-books on this subject has been widely discussed among teachers of music with, perhaps, much difference of opinion. Simplicity of presentation is of the utmost importance, but this fact seems to have been absolutely overlooked by writers on the subject. Nothing can be taken for granted in presenting this work to the student and these text-books were written with this idea in mind.

Short Lessons in Theory, Book I

Short Lessons in Theory, Book II

(Bound in Limp Cloth) Price each 75 cents net.

Teachers' Manual

Containing solution to all problems with additional material.

Bound in Cloth, \$1.25 net

(Books III and IV also manual in preparation)

We are pleased to announce that we have acquired the publishing rights to the famous

## EPPERSON'S

BEGINNER'S COMBINATION

### Band and Orchestra Folio

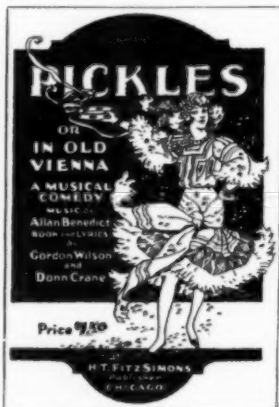
Beginners' exercises in every book. Easy melodious arrangements. Orchestra parts 50 cents, Band parts 25c cents, Piano \$1.00.

### Violin School

First Studies and Familiar Melodies

Three Books

The easiest and most interesting method for teaching young pupils class lessons in schools. Price 75 cents.



### PICKLES, OR IN OLD VIENNA

A New Musical Comedy in Three Acts—Book and Lyrics by Gordon Wilson and Donn Crane—Music by Allan Benedict

A work that has met with instant success and approval. Alive with clever dialog and melodies that will appeal to your audience and cast.

Vocal score and libretto complete, price \$1.50.  
(Stage Guide and Orchestration available on rental).

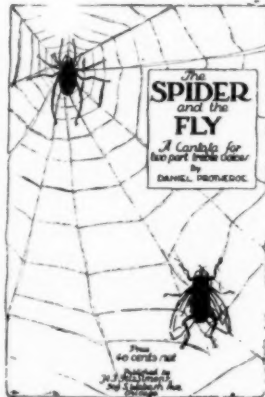
### THE SPIDER AND THE FLY

A humorously descriptive two part cantata for children  
By Daniel Protheroe

Just the work you are seeking for your Spring Festival in the grades. Orchestra parts obtainable on rental. Price 50 cents net.

(Discounts on Quantity Order)

(Any of the above mentioned publications sent for examination)  
Send for catalog and lists



**H. T. FITZSIMONS - Music Publisher**  
509 S. Wabash Ave. Dept. S. Chicago, Ill.

Mention the JOURNAL when you write our Advertisers

If ears are to be trained to appreciate *music* which has now entered into every phase of daily life, plus the sense training needed in industry and science, then must we begin at the beginning and psychologically train the ears of the little child when the ears are ready and eager for such leading.

The ear of a very little child is open to a fine sense perception and we are losing valuable time when the ear gate is neglected in pre-school education. More and more must mothers be brought to understand that the early years are precious and not to be given over wholly to proper food and play, but also to scientific sense training. In the absence of such early training the school can only begin when the ear is already well developed but *then* there is no more time to lose.

Music, being the Aural Art, must be *heard* before any definite study of its technique—but what shall be heard? Obviously, the simple expression of child thought in beautiful song and at the same time beautiful melodies given out by instruments; the fine old lullabies, the lovely old dance forms, both strong in rhythmic appeal, which brings response in bodily activity, in playful questions and answers, and in dramatized song or in interpretative rhythms.

The child must live with beautiful music as a part of his daily pabulum in the early years of school growth. Too long have we considered the number of pages that must be covered in a text book, instead of the *child* and his need for self-expression through rhythmic activity and also his need for acquisition of hundreds of beautiful melodies as a foundation or stock in trade for his whole music life.

Too long have we been content to give the child mediocre melodies invented for the purpose of presenting some "problem" in meter or note length, whereas if

he or she may only *hear* old folk melodies, simple, beautiful and rememberable—walk, swing and run the note lengths, he soon knows by *doing*, whole, half, quarter, and eighth notes. If he may play, joyously, with his toy instruments to a strong march or lovely waltz, striking when the music says loud, he soon knows perfectly, accent, two, three, four part meter, phrase and section, cadence, repetition, because he hears real music and can respond to the rhythmic flow with drum beats and triangle strokes, the rattles, tambourine and castanets, the soft slush of the sandpaper.

Later on in the intermediate grades to recognize through the eye the symbol of the thing he already knows presents no problem at all, but only a pleasant renewal of acquaintance with an old friend.

Why does any sentient supervisor continue to violate every law of modern psychology by giving eye training to children of primary grades in the recognition of mystic symbols of an unknown language instead of the real thing itself—real music through the *ear*, the only medium of sense perception of the aural art? Why not train the ear to hear, by hearing music itself? More than half the music of the world is instrumental. How can one understand it without recognition of the tone quality of the various instruments of the orchestra—the piano, and the folk instruments of many lands?

Children must sing, and sing more and more. It is the most natural form of self expression; but they should not be asked to cumber their retentive memories with songs that are not worthy of being remembered and carried out into life.

Fragments of choice melodies of the masters, played by violin, trumpet, flute, harp or cello, give purposeful listening which leads to attention, interest, concentration and discrimination, the very foundations of educational processes.



## The CABLE Midget Upright — An Acknowledged Leader

**W**E know of no school Piano that has ever attained the leadership so readily granted the Cable Midget Upright.

This leadership is based on a solid foundation of achievement. The Cable Midget possesses all the virtues of the finest standard uprights—the same tone, volume and durability—with the added advantage of its midget size.

The longest string length and largest sound board area, in proportion to its size, of any Piano in existence make the Cable Midget notable for its musical quality. A heavier plate than is ordinarily used with hardwood posts and extra heavy ribbing gives exceptional strength and durability.

*These are but a few of the specific reasons why the Cable Midget is today the Acknowledged Leader Among Small Pianos.*

### THE CABLE COMPANY

Wabash and Jackson  
CHICAGO

Manufacturers of Conover, Cable, Kingsbury and Wellington Pianos; Carola, Solo Carola, Euphonia, Solo Euphonia and Euphonia Reproducing Inner Players

SEND THIS COUPON TODAY  
THE CABLE CO., Wabash and Jackson, Chicago  
I am interested in the Cable Midget Upright. Please send me information of your Special Offer to Schools and the Teaching Profession.  
Name .....  
Address .....  
M. S. J.  
12-26

Mention the JOURNAL when you write our Advertisers

To recognize the tone color of each instrument singly, then in combination, is ear training of the highest type. To feel and give intelligent response to accent, meter, the characteristic rhythms of walking, running, flying, galloping, spinning, the dance forms of the minuet, waltz, gavotte, etc.; to memorize dozens of old folk airs which have lived, and many new ones of special merit; to know for life fragments of the most beautiful examples of melody of the masters, is the very foundation of Music Education.

Why then, does anybody, anywhere, continue to place music text books in the hands of the children of the primary grades? When the foundation has been well laid and the children know the music thing itself, its songs, its rhythms, its melodies—then in the intermediate grades comes the time for presenting the technique of the thing they already know. The middle grades are the drill years in other subjects. All adequate drill work in the scale tones, intervals, dictation, sight reading,—all should follow three years of intense ear training with the music itself.

Rhythm is already mastered, harmony well begun in the hearing of instrumental combinations with two, three and four instruments in contrapuntal, canonic and fugal treatment of simple melodies.

Studies in Nationality, which must form one of the strong bases of Junior High School music, have been well started by cradle songs and folk songs of many lands. Phrase length, cadence, theme recognition, simple forms, have all been thoroughly learned through the songs, toy orchestra, and instrumental melodies.

Descriptive music, the thought that music can tell us things, but that sometimes the story is only suggested and may be made up or imagined in one's own way, has been well established. The idea that some music is just pretty and does

not try to tell any story is also well begun in these early years. It is utter folly to postpone these principles to junior or senior high. The ears are less keen, the attention too much taken up with other things, social demand too great—the sensory period has passed and the golden opportunity lost.

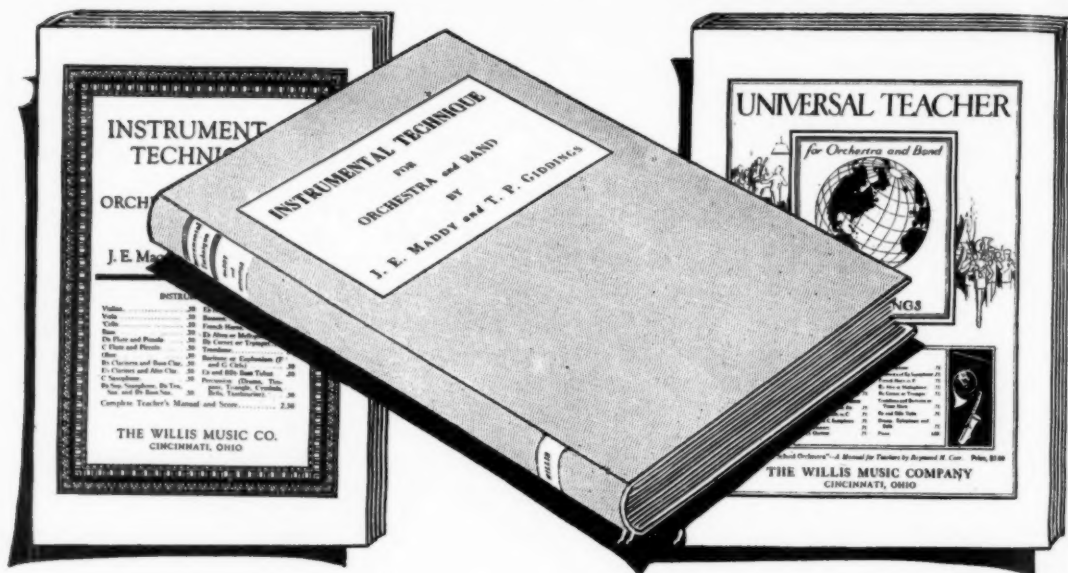
It is equally fallacious to waste the precious sensory years with drill and technique which belong in later grades and so to fill the time with futile, ineffectual efforts to teach music from the printed page when the eye power and brain power are not ready, while the ear power is at its zenith.

The children have ears and hear not because they have not been trained and because we have been deaf to the edicts of the modern trend in education. We of the present generation had to wait until maturity to hear the great music of the world, and even now there is much of it we shall never know because we began too late. Under providence, now, just as music has been catapulted into daily life through the radio and motion picture, the gods have provided means of reproducing all the beautiful music in the world in such form that it may be taken into every school room everywhere and taught and understood by everybody.

We have been putting the cart before the horse—readjust the whole matter of school music, placing emphasis upon the types of music teaching in the grades where by every law of psychology they rightly belong.

We shall have more and better sight reading if it is presented in its logical years of development. Our school orchestras and bands will be stimulated and led by patterns of fine interpretation. The tone quality of the singing from bottom to top will be beautified if beautiful examples of good singing are imitated. Progress in the piano classes is expedited

# KEYS To Every-day Problems



## The Complete Course for School Bands and Orchestras By J. E. MADDY and T. P. GIDDINGS

### "UNIVERSAL TEACHER"

**Instrumentation:**  
Violins, Viola, 'Cello,  
Bass, C Flute and Pic.,  
Flute and D $\flat$  Pic.,  
Oboe and C Sax., B $\flat$   
Clar., E $\flat$  Clar., B $\flat$   
Sax., Bassoon and E $\flat$   
Sax., Fr. Horn, E $\flat$   
Alto, Cornet, Tromb.,  
Tuba, Drums, Piano.

Parts, each, .75  
Piano, \$1.00

### "BUILDING THE SCHOOL ORCHESTRA"

A complete treat-  
ment of organization  
and conduct of instru-  
mental classes.

Price, \$3.00

### "INSTRUMENTAL TECHNIQUE"

**Instrumentation:**  
Violins, Viola, 'Cello,  
Bass, C Flute and Pic.,  
Flute and D $\flat$  Pic., B $\flat$   
Clar., E $\flat$  Clar., B $\flat$   
Cor., Tromb., C Sax.,  
E $\flat$  Sax., B $\flat$  Sax., Oboe,  
Bassoon, Fr. Horn, E $\flat$   
Alto, Barit., Tuba and  
Percussion.

Price, each part, .50

### "INSTRUMENTAL TECHNIQUE"

The best and most  
comprehensive text-  
book covering every  
phase of organizing and  
conducting of amateur  
ensembles published.

Price, \$3.00

### WILLIS GRADED SCHOOL ORCHESTRA and BAND SERIES

#### VOLUME I

**Instrumentation:**  
Violins (3 in 1 book),  
Viola, 'Cello, Bass,  
Flute, Clarinets, Cor-  
nets, Oboe and C Sax.,  
B $\flat$  Sax., Bassoon or  
E $\flat$  Sax., Tromb., E $\flat$   
Alto, Fr. Horn, Tuba,  
Drums, Pia. with cues.

Parts, each, .50  
Piano, \$1.00

#### VOLUME II

**Instrumentation:**  
Violins (3 in 1 book),  
Viola, 'Cello, Bass,  
Flute, Clarinets, Cor-  
nets, Oboe and C Sax.,  
B $\flat$  Sax., Bassoons, E $\flat$   
Sax., Tromb., E $\flat$  Alto,  
Fr. Horn, Tuba,  
Drums, Pia. with cues.

Parts, each, .75  
Piano, \$1.00  
Conductor's Sc., \$5.00

### WILLIS GRADED SCHOOL ORCHESTRA and BAND SERIES

#### VOLUME III

**Instrumentation:**  
Violins (3 in 1 book), Viola, 'Cello, Bass, Flutes I & II,  
Clar. I & II, Cornets, Oboes I & II, C Sax. I & II, B $\flat$  Sax. I  
& II, Bassoon or E $\flat$  Sax., Tromb. I & II, Tromb. III and  
Tuba, E $\flat$  Alto I & II, E $\flat$  Alto III & IV, Fr. Horns I & II,  
Fr. Horns III & IV, Drums, Piano with cues.

Price, each part, .75; Piano, \$1.00  
Scores available for Song of India and Marche Militaire  
Price, each, \$1.00

SAMPLE PARTS for ANY or ALL WILL BE SENT "ON APPROVAL"

**THE WILLIS MUSIC CO.** 137 West 4th St.  
Cincinnati, Ohio

by intelligent effort to duplicate spirited playing.

Old things are passed away—all things are new. Printed music text books in the hands of children of the primary grades is of the dead past. The hearing of true reproductions of the beautiful

music itself is of the vital, vivid present. Let us turn our faces toward the aurora of the new day. Apollo is still the sun god and also the god of music. Let us go forward with pæans of joy that we live in the joyous, pulsing present day of opportunity.

## MAKING THE MOST OF CONTESTS

GRACE V. WILSON

*Supervisor of Music, Topeka, Kansas*

Editor's Note: This address was delivered at the Detroit meeting of the Conference and is reprinted from the 1926 Book of Proceedings.

CONTESTS are as old as the world, for wherever there has been work or play, there has been found the desire to do the thing better than one's fellows. The idea of any contest is to attain perfection. It motivates intensive work for a longer period with the pupil than anything else. It is really approximating the ideal which promotes the highest comradeship by stimulating mutual help in preparation and the spirit of fair play when all rejoice to see the best one win.

The first contest I entered, I was not so much concerned as to whether or not I would win a prize, but how my work would compare with that of others. One never hears the work of another without being greatly benefitted. If it is good, then there should be enthusiasm and determination to improve one's own work; if it is poor, then faults are recognized that are to be avoided.

I have served as judge at innumerable contests and I have been amazed at the improvements of both choral and instrumental groups from year to year. There has been a decided improvement in tone quality, intonation and interpretation among the choral organizations and better instrumentation, more accurate tuning, better balancing of choirs, etc., with

bands and orchestras. A few years ago one usually heard forced tones, poor intonation, careless phrasing and shading, and not much thought given to the interpretative side. Now, unless it is a group entering a contest for the first time, or one that is directed by a teacher who lacks musical background and imagination, you usually hear a nice tone—and in many instances, a very beautiful one—good phrasing, a carefully thought-out interpretation, and above all—a striving towards singing on pitch. The same can be said of the instrumental ensembles.

Ten years ago, if there was an orchestra or band in the average sized high school, it is quite probable that it was decidedly one-sided. Now in almost every school there are well-balanced organizations, and in many instances—even in small towns—there are both bands and orchestras with full instrumentation. In order that this may be accomplished, we see instrumental instructors being placed in the grades so that the work may be started there. We cannot deny that a very great part of this development has been through the medium of contests. In Kansas, one orchestra in particular did pioneer work and it was through competition with this organization that the orchestral movement in the state got its impetus.

I recall one town of twelve or fifteen

### THE DITSON CHORUS BOOK

#### For High Schools and Choral Societies

Edited by

GEORGE J. ABBOTT, Director of School Music, Schenectady, N. Y.

WILLIAM BREACH, Director of School Music, Winston-Salem, N. C.

JAMES D. PRICE, Associate Director of School Music, Hartford, Conn.

Price, \$1.50 net

This book is *different* because not a single number in it can be found in any other book. It will stay different, not only because each number is "copyright," but because not one was written to order. Every number is spontaneous, singable, and musically worth while, and all have been tested by actual use in the schoolroom. A glance at the Index will show the wide variety of the contents.

### SILVER BELLS AND COCKLE SHELLS

#### A Mother Goose Fantasy for Girls

By ELIAS BLUM

Price, 75 cents net

The action represents the dream of an imaginative little girl across whose vision pass the familiar characters and groups from Mother Goose. Staging and costuming may be of the simplest or elaborated at will; and there is opportunity for pretty dances and tableaux. The music is melodious.

### A GET-ACQUAINTED PARTY

#### To Meet Mother Week and Her Daughters

By DOROTHY GAYNOR BLAKE

A little entertainment designed for children which requires eight performers—Mother Week and the Seven Days. There are songs and dances for each character, with music of unusual tunefulness.

### THE PHILHARMONIC ORCHESTRA SERIES

A series of orchestral compositions planned to include a complete orchestral score in addition to the usual instrumental parts. These orchestral scores are prepared with two objects in view:

- I For practical rehearsal and performance on the conductor's stand.
- II For classroom study in the individual hands of students of orchestration and of music appreciation.

The four latest numbers are:

	Small & P.	Full & P.	Full Score
Bizet. Intermezzo ( <i>L'Arlesienne Suite</i> ).....	\$ .75	\$1.00	\$1.25
Scharwenka. Barcarolle, in G Min.....	.75	1.00	1.00
Old English. Three Morris Dances.....	.75	1.00	1.50
Schubert. Ballet Music, No. 2 ( <i>Rosamunde</i> ).....	.75	1.00	1.25

OLIVER DITSON COMPANY, 178-179 Tremont St., Boston, Mass.  
CHAS. H. DITSON & CO., 8-10-12 East 34th St., New York, N. Y.

Mention the JOURNAL when you write our Advertisers

thousand inhabitants that looked with disdain upon competing with other schools. They were perfectly satisfied and contented with the type of work they were doing. However, one year they decided to enter the *All State Music Contest*, thinking they would show the other contestants something. *They did*. They showed inferior work in almost every entry. They returned home a wiser but sadder group, and their superintendent who had accompanied them said, "We are going home with a new vision and next year we hope to show you what we can do."

I know two or three cases where boards of education have made changes in their teaching forces, because in competition with others their schools made a poor showing which proved that inefficient teaching was being done.

Last week—in conversation with a grade principal—the spring track meet was mentioned. I said, "It makes you a lot of extra work taking your pupils to all these games," and her reply was, "Yes, it is work, but I am willing to do it, because there is nothing so good for pupils as competition."

We have long been sold to the idea of competition in games; now, what is the difference whether it be a contest as to skill in athletics, debates, or music—the result is the same, the striving towards perfection.

Recently I sent out a questionnaire to teachers who are interested in the idea because they are entering some contest practically every year; to superintendents; and also to professional musicians who occasionally serve as adjudicators. I asked the following questions: Are you in favor of contests? Do you feel that anything is gained through them? If so, what? Do you think it creates or develops jealousy and unfriendly rivalry that is not wholesome? In reply, prac-

tically everyone voiced the same opinion. Some of the answers are as follows: "Pupils are too young to appreciate the value of doing a thing well because it should be done that way, they must have a definite goal." One supervisor said, "Contests have done much to improve my teaching; it has been worth while for me to compare my ability to get results with other teachers." And another said, "I want my boys and girls to see what other schools are doing so that they will not become satisfied with their own work. Competition keeps them on the alert, and whether we win or lose in the contest is not the big issue—it is the preparation which has been most worth while."

A superintendent's opinion was that not only the pupils, but the teacher as well, is helped by being graded. He said, "It helps pupils to develop a discrimination between the little things that make a performance mediocre or good, and with constructive criticism a teacher is able to do more efficient work." The dean of a music department in a popular college, who is much sought after to serve as adjudicator said, "I think without a doubt, contests have been the means of raising musical standards, and in communities where the competitive idea has been worked out, you will find a much higher type of teaching being done, than where there is not the urge for intensive study. After teachers have striven for perfection in a few compositions, it is not probable that they will do careless directing in every day work."

In regard to sowing seeds of rivalry, one teacher said, "The director of any group is entirely responsible if there is unpleasant rivalry, or jealousy of other groups." Personally, I feel that part of the contest idea is to develop true sportsmanship. This is not attained when everything is on a dead level, but when the game or event is lost. A good sport

(Continued on Page 65)



## Announcing A Basic Improvement in School Pianos

Now a new Miessner feature—the “Sono-Rim”—has put the Miessner farther ahead than ever. This revolutionary development in sounding board construction produces a tone of amazing quality and volume. The improvement is unmistakable. When the Miessner is played side by side with other pianos, there is a startling differ-

ence which cannot be appreciated until you hear an actual comparison.

The “Sono-Rim” emphasizes the unique position of the Miessner as the original small piano—designed by a prominent music educator for public school music—and sets it apart still more definitely from “cut-down” pianos.

[[ The little Miessner, only 3 ft. 7 in. high, weighing only 375 lbs., is the ideal instrument for every school purpose. Mail the coupon for complete information. ]]

# MIESSNER

THE LITTLE PIANO WITH THE BIG TONE

MIESSNER PIANO CO.  
114 Reed St.,  
MILWAUKEE, WIS.

Please send me complete information regarding the “Sono-Rim”, together with the Miessner catalog, details of your 10-day trial offer, and special price to schools.

Name \_\_\_\_\_  
Position \_\_\_\_\_ School \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Mention the JOURNAL when you write our Advertisers

## THE SECTIONAL CONFERENCES—THEIR PROBLEMS IN ORGANIZATION

VICTOR L. F. REBMANN  
*President, Eastern Music Supervisors Conference*

**Editor's Note:** The subject covered in this paper is of vital importance to every supervisor in the country. The article should be read carefully and thoughtfully.

WITH THE adoption of the biennial plan of meetings the National and Sectional Conferences are about to enter into a definite era of close coöperation in the interest of music education. A subject of deliberation and debate for a number of years,—as befits a movement of its importance,—this plan seems to represent a progressive step in the right direction, for it provides the opportunity for uniting in the National Conference the combined man and mind power of our profession.

Due to the fact that the conferences will meet in alternate years, and that the National cannot fairly be expected to reach into the far corners of outlying sections, the fundamental duty of the sectional conferences, during these first experimental years, becomes the trusteeship for a large and constant membership.

The vital importance of this problem became apparent to the president of the oldest sectional conference through a comparative analysis of the Eastern Conference membership lists from previous years. Generally speaking, they show a slow but fairly steady growth from year to year, from 429 in 1918 to 599 in 1925. Further investigation into the reasons for this leisurely increment in numbers reveals that every year more than one half of our membership drops its affiliation with the conference for one or more years. Of 569 members enrolled in 1925, 295 or 52% failed to renew their membership in 1926. Two hundred and seventy-four remained with us for two

years. Less than one hundred have been constant members for five years or more. A certain fluctuation is to be expected, yet these figures seem to indicate forcefully that they who are guiding the destinies of the conferences must aim to achieve greater constancy in membership.

With this purpose in view, the Eastern Conference set about to create really strong, active state organizations with a state chairman in charge. He is aided by a state committee, the size of which depends upon the area and population of the state. Each member is made responsible for a definite number of counties, acts as chairman of his district, and, with the sanction of the state chairman, appoints one capable supervisor from each county to membership in his district committee.

The chairman of the state committee and his associates are charged with a two-fold task:

- (1) to effect a material increase in membership, and
- (2) to assist in taking a survey of the status of music education in the Eastern states.

The latter aim should be attained through the coöperation of the county representatives who will forward to every supervisor the following questionnaire:

- I. State.....
- II. City, Town, Union or District.....
- III. Supervisor's (last) name.....  
(first)..... (initial)..... (address).....
- IV. Population served by your schools  
.....



## Conn Instruments Insure Quick Success with the School Band

**J**OHN Philip Sousa says: "I consider that complete equipment of Conn instruments enhances the musical value of any band at least 50 percent."

The easy-playing qualities of Conn instruments encourage young players—enable rapid progress both individually and in the band or orchestra.

The beautiful tone and superb action of Conns, their many exclusive features and refinements have made them the choice of the world's great artists and conductors. Their supreme quality assures quicker and more striking success by the amateur organization.

Remember, too, with all their exclusive features *Conns cost no more!* Besides we have a special easy purchase plan which enables any school to have a complete set of ten or more New Conn instruments for only

**\$5.00 Per Month  
Per Instrument**

Send the coupon or write now for details of this amazingly liberal plan, which eliminates the finance difficulty in starting a band or orchestra. We also have a liberal rental plan; ask about it.

**Free Trial, Easy Payments** on any individual Conn instrument. Send for free literature and details. Remember, Conn makes everything for the band.

### C. G. Conn, Ltd.

912 Conn Building ELKHART, IND.  
*World's Largest Manufacturers of High Grade Band  
and Orchestra Instruments.*

DEALERS AND AGENTS EVERYWHERE

Gentlemen: Please send details of your \$5 purchase plan on complete set of new Conns ☐; rental plan ☐; details of trial offer on

(Instrument)

Name .....  
St. or R.F.D. ....  
City .....  
State .....

Mention the JOURNAL when you write our Advertisers

- V. How many members has your music department? director..... supervisors..... teachers, excluding grade teachers.....
- VI. State the number of minutes per week devoted to:
- Song singing—1. grades 1 to 6 or 8..... 2. junior high..... 3. senior high.....
  - Music reading—1. grades..... 2. junior high..... 3. senior high.....
  - Assembly singing—1. incidental to other program (a) grades..... (b) junior high..... (c) senior high..... 2. for chorus singing only (a) grades..... (b) junior high..... (c) senior high.....
  - Instrumental classes (a) grades..... (b) junior high..... (c) senior high.....
  - Orchestra (a) grades..... (b) junior high..... (c) senior high.....
  - Band (a) grades..... (b) junior high..... (c) senior high.....
  - Listening or Appreciation (a) grades..... (b) junior high..... (c) senior high.....
- VII. (a) How often does the music supervisor visit a grade? Once in ..... weeks
- (b) When (s)he visits the grades (yes or no),
- does (s)he do the teaching?.....
  - does (s)he observe the class teacher?.....
  - does (s)he conduct the music in assembly?.....
  - any other music activity?.....
- VIII. (a) What type of public performance do you cultivate? (yes or no) 1. grades, miscellaneous..... cantata..... operetta..... 2. Junior high, miscellaneous..... cantata..... operetta..... 3. senior high, miscellaneous..... cantata..... operetta..... oratorio.....
- (b) Name cantatas, operettas and oratorios which you find desirable.....
- IX. Any concerts by massed choruses of 500 or more?..... Give short description on the back of this sheet.
- X. What is the attitude toward music education of
- your superintendent and board?.....
  - your taxpayers and general public?.....
- They will follow up their colleagues in the county, and will assure the return of the answered questionnaires to the state chairman.
- The latter will summarize them and present the result of his labor as a state report. Mr. Elbridge S. Pitcher, First Vice-President of the Conference, will preface the state reports, submit a comparative analysis of the material presented in the state reports, and prepare the survey for publication in the book of proceedings.
- Simultaneously with this activity in behalf of the survey, the members of the state organizations will endeavor to increase our membership. Attached to the questionnaire, a letter is sent to every supervisor, inviting him to become a member and setting forth the following reasons why he should join our conference:
- Because, sharing in the honors and emoluments of our profession, we should be willing to bear a share in responsibility for efforts made toward enhancing its growth and influence.
  - Because of the professional growth which is made available to the member

(Continued on Page 65)

# Why These New Operettas

WILL WIN YOUR PUPILS AND AUDIENCES

**Musically:** They are full of high type catchy melodies that people love to hum, to whistle,—to sing. Most schools use scores as songbooks after production.

**Dramatically:** Their clean humor and wit coupled with strong plot incite intense interest.

**Economically:** They are inexpensive from production standpoint, even for the most pretentious staging.

A PROFESSIONAL AND FINANCIAL SUCCESS  
IS ASSURED IN USING CLARK OPERETTAS

**GAMBLE HINGED MUSIC CO.**

PUBLISHERS - DEALERS - CHICAGO

## CARRIE COMES TO COLLEGE

BY CLARK AND CLARK

A Musical Play in Two Acts

An unusual story of college life, full of laughable situations and dramatic contrasts. Cast calls for eight singing and three speaking characters. Chorus of any number. One stage setting (exterior) and easy costumes. Time of performance about two and one half hours.

Vocal Score and Libretto . . . . . \$1.50

Stage Manager's Guide and Dances . . . . . 1.00



CARRIE  
COMES TO COLLEGE

## RINGS IN THE SAWDUST

BY CLARK AND CLARK

An Operetta in Two Acts

Something new and decidedly different. Action takes place in front of the entrance of the "Big Tent" of a circus and has nothing to do with the technic of the circus. Comedy characters will insure an evening of laughter. Cast calls for seven singing and one speaking characters. One stage setting and easy costumes. Time of performance about two hours.

Vocal score and Libretto . . . . . \$1.25

Stage Manager's Guide and Dances . . . . . 1.00



— "ON APPROVAL" COUPON —

GAMBLE HINGED MUSIC CO.,

67 E. Van Buren St., Chicago.

You may send a copy of ☐ CARRIE COMES TO COLLEGE

☐ RINGS IN THE SAWDUST

for examination. Please also send a selection of the best music published for the following uses: \_\_\_\_\_

(State clearly your requirements.)

Signed \_\_\_\_\_ Address \_\_\_\_\_

Mention the JOURNAL when you write our Advertisers

## SOME EARLY SUPERVISORY EXPERIENCES

MABELLE GLENN

*Director of Music, Kansas City, Mo.*

Editor's Note: For absolutely sound advice, take the last paragraph of this story to heart! This is the second of a series of stories along this line.

WHAT is going to happen next year has always interested me more than what happened last, and so when Mr. Weaver asked me to write some early supervisory experiences I felt that I had nothing to offer. However, if a rehearsal of some of my difficulties along the way brings courage to any young supervisor I am glad to write of these experiences.

The career of music supervisor was chosen at the early age of twelve as I recollect, and for the reason that once a week a charming music supervisor came to our school. While most of the time she kept us reading in the key C, on strings of notes arranged with neither rhyme nor reason, twice each year she laid aside these meaningless exercises in preparation for a concert, when we read three part music in any key that the composers happened to have chosen and of almost any degree of difficulty. She had good taste in choosing her concert numbers and she allowed me to sing second soprano because I enjoyed singing a harmony, though nature pointed to first soprano for me. Then too, once each year this supervisor hied herself to New York to grand opera and the Elsa which she brought back to our school room was more wonderful than any Elsa which I have seen and heard in Chicago, New York or even Paris. She had no music from the opera to bring to us, but in her vivid description she shared with us her musical experience and though it was a second-hand experience for us it was the greatest art experience of my childhood. Because of her personal charm

and her enthusiasm for music nine-tenths of the girls in my class decided to be music supervisors. I believe I am the only one who carried out the threat.

Having chosen my profession early I was eager to start professional training early too, so though I was just out of high school I was allowed to go to a summer school for the training of music supervisors. Having had no teaching experience I had little idea what it was all about. Very well I remember one incident of this summer school; it came time for the final examinations in sight-singing and none other than my good friend Glenn Woods was the examiner. As I sat and watched him examine one individual after another I became more and more petrified and finally, losing my nerve, I left the room without being "examined." However, on my confession to the management, I was allowed to "pass" in sight-singing though I had taken no final examination.

At the completion of my college work I was elected music supervisor in my home town, and because one's home folks will forgive one for many short comings, some of my short comings were not eliminated as soon as they might have been had I been among strangers. For instance, being left handed, from early childhood I had been told that I was awkward. But I took it for granted that I should always have to be awkward, and during my teaching in my home town I directed with my left hand. On the first day of my teaching experience in Bloomington, Illinois, I was asked to lead singing in high school assembly and just before I went on the platform I was introduced to a member of the Board of Education seated in the front row, who was the one person on the Board who knew all about

*Since 1862 the name*

**PEDLER**

*has been a symbol for fine*

**CLARINETS**

We are still making the best Clarinet in 1926—  
a **GUARANTEED** product which will give  
you the **MAXIMUM OF SATISFACTION**  
at a **MINIMUM OF COST**.

From beginner to Professional the PEDLER  
CLARINET is a phenomenal success.



*We cordially invite inquiries from  
Public School Music Supervisors, for  
our Catalog and Special School  
discounts.*



**Harry Pedler & Co., Inc.**

Elkhart, Indiana



Mention the JOURNAL when you write our Advertisers

music, as I had been told. As I picked up the baton with my left hand I thought, "This will never do," so I bravely transferred it to my right hand. I knew nothing about the music that was sung that day nor about the pupils that were seated in front of me. In fact all of my thought was concentrated on the movement of that right hand, and in that half hour I broke myself of left handed conducting. The baton has never gone back to the left hand since.

Bloomington was a very conservative little city but the superintendent of schools and the president of the Board of Education were interested in cultural training, and little by little we introduced into the schools many new phases of music education. Without anybody being particularly conscious of anything new being tried out in Bloomington we experimented with every phase of music education which is now in the Kansas City system with the exception of vocal classes in the high school. We had a concert course for our school children for which the children bought season tickets. We had a music appreciation supervisor who gave her full attention to appreciation, and every child in Bloomington had an appreciation lesson once a week. There were piano and violin classes in the grades, and elementary and high school orchestras. The time came when I was very anxious to develop bands and I knew that the buying of instruments would be considered an impossibility by the Board of Education. Through our community music activities several of the citizens in the town had become interested in the development of music for the city, and a committee from the Rotary Club suggested that they might help in the buying of band instruments if the Board of Education would furnish an instructor. But the Rotarians worked too fast for me and all of a sudden I found \$2500 worth of shining new band instru-

ments laid at our feet before the Board of Education had been approached on the subject.

I had the trying ordeal of bringing the belated proposition to the Board. I cannot soon forget those two hours of discussion. A doctor on the Board was not at all sure that the playing of band instruments was a healthful exercise, and of course, I was sure that he was more interested in conserving money than in conserving health. How thankful I was to a certain Jewish member of the Board who injected this remark into the discussion at regular intervals, "Well I think we better let her try what she wants to try, and if we find it doesn't work, we can change." At the close of the meeting the matter was not settled but of course they knew and I knew that the instruments would be accepted, and that we would have a band instructor. The next Board meeting brought the desired vote. I have been told that to this day all Bloomington swells with pride when the high school band is out on parade.

In my early days of teaching I read everything available on the subject of public school music and I found myself greatly confused because one authority said one thing and another authority said the opposite. It was only in the school room that the confusion seemed to leave me. With the little children before me it seemed so easy to decide which way was the right way for me. To this day, a class of children is my best "methods" teacher and I am determined that I will not allow the organization of a music department in a big system so to engross me that I will get out of step with the little child.

My advice to the beginning music supervisor is this: Read what everybody else thinks and with this as a background do your own thinking. If you are sincerely looking for truth, you will be more likely to find it in the school room than at a desk remote from children.

---

# Holiday Joys

will last all year where

## The Music Education Series

makes music fascinating in school and home

### For Little Children

Songs of Childhood  
Introductory Music  
Juvenile Music  
Music Appreciation Records

#### **Christmas Eve**

Do you hear the merry jingle  
Of the bells of old Kris Kringle on his way?  
Fast he's speeding in the night  
Through a silvery sheen of light  
When the moon is shining bright as the day.

*Lyric from "Songs of Childhood"*

### For Older Children

Elementary Music  
Intermediate Music  
Three-Part Music  
Junior Music  
Music Appreciation Records

#### **The New Year's Book**

The New Year opens, snowy bright,  
A book that has no wording;  
And well we know these pages white  
Are here for our recording.  
Each leaf new-turned with joys will throng  
That winter days are bringing;  
Let's start the record now with song  
While New Year bells are ringing.

*Lyric from "Intermediate Music"*

### For Adults

The Home Edition: songs with  
piano accompaniment  
Music Appreciation in the  
Schoolroom: a guide to cul-  
tural listening  
Music Appreciation Records

#### **Program Notes (Record G21B)**

"In the Village", one of a set of pieces called "Caucasian Sketches", carries us into the famous Caucasus Mountains of southeast Europe near the Black Sea, where the people are of mixed European and Asiatic origin. Full of strange fancies and superstitions, these villagers seem at once fatalistic and mystical in their beliefs. The music, with its haunting Oriental strains, is charged with brilliant local color.

At first English horn and viola, like the voices of two venerable villagers, tell an ancient legend. The tale is ended, and an Oriental drum beats out the rhythm of a folk dance. The oboe takes up a plaintive tune. Now all is life and color and movement as the peasants whirl through the figures of the dance. The dance over, they vanish from sight, and again the two voices are heard recalling the story of bygone days.

"In the Village" was written by M. M. Ippolitov-Ivanov, a noted Russian composer.

*From "Music Appreciation in the Schoolroom"*

## GINN AND COMPANY: Publishers

Boston

New York  
Columbus

Chicago  
San Francisco

Atlanta

Dallas

---

Mention the JOURNAL when you write our Advertisers

## *President's Corner*

### 1927—OUR OPPORTUNITY YEAR

Fellow Members:

**N**OW THAT we are once more settled into the routine of the school year, and have had time to get the details of our year's work adjusted and in working order, doubtless our minds frequently hark back to that wonderful meeting in Detroit last spring; and look forward, we hope, with anticipation and optimism to the big things of the present year. I refer to the Sectional Conferences and other meetings arranged for the benefit of the Supervisor.

Every ambitious and up-to-date business and professional man or woman realizes the importance of those gatherings where he meets with others who are engaged and interested in the things which are uppermost in his own life. Every forward thinking supervisor of music must realize the value of contact with others who are battling with the same problems that interest him. No progressive musician, in any of the various phases of Music Education, can afford to miss this contact, this "rubbing of shoulders, and swapping experiences." No teacher of public school music who wants to be in "step" with the leaders, will fail to attend at least the meetings of his or her own Sectional Conference.

The year 1927 should go down in the history of school music in the United States, as one of the most eventful and valuable in our history. For the first time in eighteen years, there will be no meeting of the Music Supervisors National Conference. Whether we are in accord with the biennial plan under which the Na-

tional now operates, or not, we must all, as the politicians would say, "get on the band wagon and work to beat the band." The future of the National Conference, yes, of Public School Music rests largely upon the enthusiasm and coöperation which each and every one of us gives to the Sectional Conferences.

The Eastern Conference, the oldest in the group, expects the largest attendance and membership in its history, at its meeting in Worcester, Mass., next spring, when it will undoubtedly ratify the action of the National Conference at Detroit, and become a member of the United Conferences. The Southern Conference expects at least 500 enthusiastic Southerners to attend their meeting in Richmond, Va., next April. This group is already a member of the United Conferences.

The newly organized North Central, and Southwest Conferences, in their characteristic breezy, mid-western manner, are guaranteeing big returns for their money to all members, promising programs that will rival some of the programs of the National Conference in past years.

This enthusiasm and interest on the part of the officials of the several Conferences augurs well for school music, but their efforts will be for naught without the support and coöperation of the thousands of supervisors and teachers in the large and small towns, and in the rural communities, who have never been affiliated with the National Conference.

Another event of outstanding value to us all, is the meeting of the Department

# OPERETTAS, CANTATAS, ETC.

By ARTHUR A. PENN. Written and Designed Expressly  
for PRODUCTION by SCHOOLS, COLLEGES  
AND AMATEUR ORGANIZATIONS OF ALL KINDS

These works have been played and become established favorites with thousands of schools and colleges throughout the United States and Canada—Mr. Penn's name is a household word among amateur producers. They are neither amateurish in construction nor childish in theme; he is a writer of long experience in professional production; has made a life study of the kind of material that intelligent amateurs demand. Easy and economical to put on without in the least degree affecting their sterling worth and brilliant effectiveness.

**NO ROYALTIES TO PAY WHEN PRODUCED BY AMATEURS.**

## The Lass of Limerick Town

Romantic Comic Opera in Two Acts; 9 m, 5 f & Chorus—21 Musical numbers—Delightful and sprightly story.

## Mam'zelle Taps

A Romantic Military Operetta in a Prologue and Two Acts; 7 m, 5 f & Chorus—23 Musical numbers—Fascinating and Picturesque romance of the Great War—Wonderful Score.

## Captain Cross Bones

Comic Opera, in Two Acts; 7 m, 5 f & Chorus—22 Musical numbers—Amusing and ingenious plot—Replete with Melody and Color.

## Yokohama Maid

Japanese Comic Opera in Two Acts; 6 m, 5 f & Chorus—17 Musical numbers—Most successful of its kind America has ever produced.

## The China Shop

Chinese Opera in Two Acts; 7 m, 5 f. and Chorus—19 Musical numbers—Whimsical story. Clever lyrics and sparkling music make this an ideal entertainment.



**LIBRETTO AND VOCAL SCORE OF EACH OF THESE FIVE OPERETTAS COMPLETE \$1.50**

Stage Director's Book of Each \$1.00

## THE FLOWERS THAT BLOOM IN THE SPRING

One act operetta for girls, also suitable for adults. Two scenes. Ten principals and chorus. Time, one hour. Characters all Flowers, except Caterpillar and Cricket. Engaging dialog, delightful lyrics. Thirteen melodious numbers. Price complete, \$1.00.

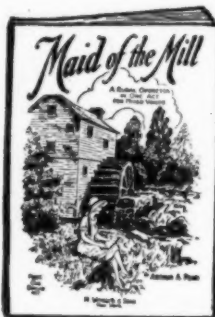
## THE MIDDIE MAIDS

"A Topsy-Turvy Extravaganza in One Act for Ladies." May effectively be done by girls and boys or all boys. Laughs come thick and fast. Twelve musical numbers including rousing choruses. Nothing quite like it for schools. 12 principals and chorus. Time, one hour. Price complete, \$1.00.

## MAID OF THE MILL—His Very Latest

A rural operetta in one act for mixed chorus. Suitable for high schools, colleges and amateur organizations, 3 males and 3 females with mixed chorus, 13 musical numbers.

Story—Elmer Longgrass owns the Old Mill; he leased it for six months to Sybil Forrester, a city young lady, who wants seclusion and plenty of it for important reasons. Robert Reed, a city young man, is looking for a country home, also for urgent reasons. A real-estate agent sells him the Old Mill. He finds he cannot occupy it because of Sybil's tenancy, but he doesn't mind that when he meets her. The two meet and go into matters connected with their recent lives, which reveals a startling state of affairs that rather quickly bring them very close to each other, and all this despite their frantic efforts to avoid each other heretofore. The Wealthy Suitors come and go, and there is a satisfactory affair between the maid-of-all-work and hired man. Price complete, \$1.00.



**ORCHESTRATIONS FOR ALL THE ABOVE CAN BE RENTED**

## A SONG OF SIXPENCE

Semi-humorous cantata for boys and girls or adults. Built around the four well-known lines of this favorite rhyme. 15 typical "Penn" choruses. A most engaging novelty. Can be given, if desired, in costume and with action. The music is written partly unison, partly two-voice. Price complete, 60 cents.

## ONE ACT MUSICAL SKETCHES

**Bachelors and Benedicts.** A short, laughable, musical sketch for men's quartet, octet or glee club .....\$ .60  
**Bargain Hunters, The.** A department store frolic. 4 boys, 4 girls and chorus..... .75  
**Ladies' Aid, The.** A musical satire for 13 girls. No scenery required. "A scream from start to finish." Price vocal score and libretto 1.00  
**Truth otion, The** A fascinating sketch for 4 girls' voices ..... .60  
**When the Lights are Low.** For 4 mixed voices.. .60

**Rich Man, Poor Man, Beggar Man, Thief.** A satire for 4 male voices and dialog.....\$ .60  
**Striking Matches.** A humorous musical sketch, for 4 mixed voices ..... .60

IF YOU ARE INTERESTED IN

## SCHOOL ENTERTAINMENT

**OPERETTAS - CANTATAS**  
**OCTAVO MUSIC** TWO-THREE AND FOUR PART SONGS  
**SONGS-PLAYS-JOKES-MONOLOGS-OVERTURES**  
and THE MOST COMPLETE LINE of MATERIAL for  
**AMATEUR MINSTREL SHOWS**

**M. WITMARK & SONS** SEND FOR 52 PAGE  
1650 B'WAY, DEPT. P. N.Y. | **CATALOG FREE**

**FREE** Descriptive Booklet giving full details—Cast, Musical Numbers and complete synopsis of "PENN" works. Send for it today. A valuable Guide for Amusement Directors.

*Any of the Above Sent on Approval—Prices Quoted are Post Paid*

**M. WITMARK & SONS - Dept. P. 1650 Broadway NEW YORK**

Mention the JOURNAL when you write our Advertisers

of Superintendence of the National Education Association at Dallas, Texas, the first week in March, 1927. Never before in the history of that great educational organization has so much stress been given to music, and only on rare occasions has Music been the subject of an address at their general meetings. At the Dallas meeting, President Randall J. Condon, Superintendent of Schools at Cincinnati, and well known to music educators as one who believes in music in the schools, is making it possible for the leaders in Music Education to present their cause to the administrators of the public schools under the most favorable circumstances. The most outstanding feature of the four day convention will be the concert by the National High School Orchestra, which will be assembled in Dallas, under the direction of Joseph E. Maddy, who scored such a spectacular success with that organization in Detroit last spring.

A request has been made of the Department of Superintendence to include a Music Section in their program plans for the Dallas meeting, to which President Condon replies as follows: *"I am to give a large place to the consideration of Music, and am emphasizing that phase of the subject in general education. If in addition I can see a place to organize a conference for the consideration of Music, I shall be glad to do so."*

Undoubtedly a considerable number of school music people will attend the Dallas meeting. It has been customary for the Educational Council of the National Conference to hold their mid-year meeting at the time and place of the Department of Superintendence meeting. This they will do in 1927, and thus a splendid nucleus will be formed for a strong series of meetings in Dallas if the consent of Board of Directors of the Superintendence is secured for a sectional meeting.

Thus we see many opportunities for the education and enlightenment of the music educator outside of academic institutions where mere knowledge is attained. The biggest job before us is that which will make for a closer and larger coöperation from the school administrator. We should soon be ready to go to him with our program and convince him that it is worth while, and worthy of a place equal to that of other subjects.

Is it not possible, through the work of the various sectional Conferences in 1927, that the National Conference may become so unified in thought as to make a convincing impression upon all educational forces in the near future? Should not that be our goal for 1928 when we meet in Chicago? Think it over.

Faithfully yours,

GEORGE OSCAR BOWEN, *President.*

## Dayton Westminster Choir

*Director: John Finley Williamson*

We urge the interest of  
SUPERVISORS in our aims.  
*We believe* we are helping  
the advancement of music in  
the United States. Please  
urge your managers and  
clubs to include us in their  
courses.

Chicago and surroundings  
April 1927

The Great South  
Jan.-Feb., 1928

*For all particulars ask*

M. H. HANSON  
437 5th Ave. New York

## *To Every Music Supervisor*

**H**ELEN CURTIS takes this means of announcing to supervisors and teachers that the

### **Curtis Class Piano System**

used in the Kansas City Public Schools since 1923 is now ready for distribution and use.

This is the system which Miss Curtis originated and has taught in the Kansas City Public Schools for the last three years, during which time she has been supervisor of piano in the Kansas City Public Schools. More than 60 other cities have also adopted the Curtis system.

The Curtis System is the result of years of actual experience in class piano teaching during which time Miss Curtis has selected only such material as has proved successful by actual use.

For complete information write

**Harris F. Roosa, Publisher**

3336 South Michigan Avenue  
Chicago, Illinois

## Editorial Comment

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

### THE DALLAS MEETING

The Dallas meeting of the Department of Superintendence, N. E. A., promises to be almost a music conference pure and simple. The real importance to us in the program which is being prepared lies in the fact that the audiences will not be music teachers who are already 'sold' on the subject, but superintendents—the officials who must be convinced before we music teachers can be allowed free rein.

Dr. Condon of Cincinnati, president of the group, is a great believer in music as a school subject. Under his guidance an elaborate program is being worked out. You will find many details about the program on page 61 of this JOURNAL.

Any supervisor or other teacher who is a member of the N. E. A. and actively engaged in school work may become an associate member of the Department of Superintendence on payment of \$5.00. Checks should be sent to the Department of Superintendence, 1201 16th Street, N. W., Washington, D. C.

—o—

### DUES ARE DUE!

Where and how shall I pay my dues for the current year?—The question comes to us on almost every mail. The new joint arrangement of dues for national and sectional groups has caused necessary confusion, and each reader of the JOURNAL ought to understand the new conditions.

If your state chairman is conducting a campaign for membership, answer his call and send your dues to him; they will reach the proper person through him.

Otherwise, send your dues to the *treasurer of your sectional conference*; the \$3.00 gives you membership in both the sectional and the national group, your sectional treasurer remitting part of the fee to the national treasurer. This applies to everyone in the country except supervisors living in Eastern Conference territory.

Supervisors in Eastern Conference territory should send their dues for the Eastern, \$2.50, to its treasurer; and their dues for the National, \$3.00, to its treasurer. Membership in the Eastern Conference does not include membership in the National, the Eastern not having had, so far, an opportunity to adopt the new joint-dues plan.

Supervisors in territory which is not organized may join any one of the existing sectional conferences in accordance with the second paragraph above, or may send their dues direct to the treasurer of the National if they do not desire to affiliate with any particular section.

The treasurers are as follows: National—A Vernon McFee, Johnson City, Tenn.; Eastern—Clarence Wells, Orange, N. J.; North Central—Frank E. Percival, Stevens Point, Wis.; Southern—Leslie A. Martel, 178 Tremont, Boston, Mass.; Southwest—Miss J. Luella Burkhard, Pueblo, Col.

—o—

### IMPORTANT NOTICE

*Conference Bulletins now fifteen cents each.* It has been found necessary to increase the price on Conference Bulletins to fifteen cents for single copies; in quantities of ten or

Think of getting all these Songs for 20 cents!

All of them complete with words and music, are in

# The Golden Book of Favorite Songs

## Children's Songs

At Pierrot's Door  
Baa! Baa! Black Sheep  
Bird's Return, The  
Cradle Song  
Cuckoo, The  
Dickory, Dickory, Dock  
Farewell to Summer  
Farmer, The  
Farmer in the Dell  
Good Morning to You  
Hey, Diddle, Diddle  
Hop, Hop, Hop  
Indian Lullaby  
I Will Sing a Lullaby  
January and February  
Lightly Row  
Little Bo-Peep  
Little Dust Man  
Little Jack Horner  
Little Man, A  
Morning Prayer  
Patriots, The  
Robin, The  
Robin and Chicken, The  
Robin Redbreast  
See-Saw, Margery Daw  
Singing in the Rain  
Slumber Song  
Soldier Boy, The  
Susy, Little Susy  
'Tis Springtime  
Twinkle, Little Star  
Waiting to Grow  
When I Was a Lady

## Christmas Songs

Deck the Hall  
First Noel  
From Every Spire on Christmas  
Eve  
Glad Christmas Bells  
Hark the Herald Angels Sing  
I Heard the Bells on Christmas  
Day  
It Came Upon the Midnight  
Clear  
Jolly Old Saint Nicholas  
Joy to the World  
Luther's Cradle Hymn  
O, Little Town of Bethlehem  
Silent Night  
Up on the Housetops  
We Three Kings of Orient  
While Shepherds Watched  
Their Flocks

## College Songs

Bull Dog  
Central Will Shine  
Good Night, Ladies  
Graduation Song  
Integer Vitae  
Jingle Bells  
My Bonnie  
Sailing  
Solomon Levi  
Spanish Cavalier  
Three Fishermen, The

## Folk Songs

Auld Lang Syne  
Blue Bells of Scotland  
Capital Ship

202  
Songs



20  
Cents

Carry Me Back to Old Virginny  
Come With Thy Lute  
Comin' Through the Rye  
Dearest Spot  
Dip, Boys, Dip the Oar  
Dixie  
Hail to the Chief  
Hard Times Come Again No  
More  
Harp That Once Through Tara's  
Halls  
Home, Sweet Home  
Kathleen Mavourneen  
Killarney  
Loch Lomond  
Lorelei, The  
Massa's in de Cold Ground  
Minstrel Boy  
My Old Kentucky Home  
Oh, Wert Thou in the Cauld  
Blas  
Old Oaken Bucket  
Old Black Joe  
Old Dog Tray  
Old Folks at Home  
Santa Lucia  
There's Music in the Air  
Those Evening Bells  
Uncle Ned  
Vacant Chair  
Wearing of the Green  
When the Swallows Homeward  
Fly  
Woodman Spare That Tree

## National and Patriotic

America  
America the Beautiful  
Battle Cry of Freedom  
Battle Hymn of the Republic  
Columbia the Gem of the Ocean  
Flag of the Free  
God Bless Our Native Land  
Hail Columbia  
Illinois  
John Brown's Body  
Just Before the Battle, Mother  
Keep the Home Fires Burning  
Keller's American Hymn  
Maple Leaf Forever, The  
March of the Men of Harlech

Marseillaise Hymn  
Michigan, My Michigan  
Star-Spangled Banner  
Tenting on the Old Camp  
Ground  
There Are Many Flags in Many  
Lands  
Tramp, Tramp, Tramp  
When Johnnie Comes Marching  
Home  
Yankee Doodle

## Negro "Spirituals"

Go Down, Moses  
I Ain't Gwine Study War No  
More  
Swing Low, Sweet Chariot

## Old Folks Songs

Cousin Jedediah  
I Cannot Sing the Old Songs  
Revolutionary Tea  
Sound the Loud Timbrel

## Operatic Songs

Heart Bowed Down  
Largo  
Last Rose of Summer

## Peace Songs

Anvil Chorus  
Praise for Peace  
Years of Peace

## Religious Songs

Abide With Me  
Adeste Fidelis  
Blest Be the Tie That Binds  
Come Thou Almighty King  
God Be With You Till We Meet  
Again  
Holy Ghost With Light Divine  
Holy, Holy, Holy  
How Firm a Foundation  
I Think When I Read That  
Sweet Story  
Jesus Loves Me  
Jesus, Lover of My Soul  
Jesus, Tender Shepherd, Hear  
Me  
Lead, Kindly Light

Little Brown Church in the  
Vale, The  
My Faith Looks Up to Thee  
Nearer, My God, to Thee  
Now the Day Is Over  
Now Thank We All Our God  
O Come, Al Ye Faithful  
O, God Beneath Thy Guiding  
Hand  
Onward, Christian Soldiers  
Praise God, From Whom All  
Blessings Flow  
Rocked in the Cradle of the  
Deep  
Safely Through Another Week  
Softly Now the Light of Day  
Work, for the Night Is Coming

## Rounds

Are You Sleeping  
Bell Doth Toll  
De Bezem  
Good Night  
Little Tom Tinker  
Lovely Evening  
Merrily, Merrily  
Row, Row, Row Your Boat  
Scotland's Burning  
Spring, The  
Three Blind Mice

## Sentimental Songs

All Through the Night  
Annie Laurie  
Believe Me, If All Those  
Endearing Young Charms  
Darling Nelly Grey  
Drink to Me Only With Thine  
Eyes  
Flow Gently, Sweet Afton  
Gaily the Troubadour  
Go to Sleep, Lena Darling  
How Can I Leave Thee?  
In the Gloaming  
Juanita  
Last Night the Nightingale  
Woke Me  
Long, Long Ago  
Love's Old Sweet Song  
Quilting Party, The  
Robin Adair  
Soldier's Farewell, The  
Stars of the Summer Night  
Sweet and Low  
When the Corn Is Waving  
When You and I Were Young,  
Maggie

## Stunt Song

Alouette  
Farmyard, The  
Gymnastic Relief  
Ham and Eggs  
Hello, Speaker  
How D'Ye Do  
Laugh Provoker, A  
Long, Long Trail  
MacDonald's Farm  
Mummy Song  
O Me! O My!  
Perfect Day  
Reuben and Rachel  
Smiles  
Tree in the Wood, The  
Welcome Neighbor

Single copies 20 cents; 12 or more copies at 15 cents a copy, postpaid

# Hall & McCreary Company

436 So. Wabash Ave.

CHICAGO

Mention the JOURNAL when you write our Advertisers

more the price will remain at the old figure, ten cents. We have been actually losing money on bulletins at the old price. If a small profit results from the new price, which will be the case eventually, it will of course be applied to general funds.

That the bulletins are really valuable needs no proof, but the point is borne out by the fact that seven hundred fifty-two copies have been sold in the last two and a half months. Most of these have gone out singly, and they have been sent to almost every corner of the country.

When you order bulletins from us, please enclose your payment with the order. This saves four cents in postage on each order, which counts up surprisingly fast!

#### THE NATIONAL HIGH SCHOOL ORCHESTRA

Mr. Maddy writes us that most of the applications he has received for the Dallas orchestra have come from superintendents who have got their school boards to pay the expenses of the entrants. That's the spirit! It looks as though every state in the Union will be represented in the orchestra.

#### 1926 BOOK OF PROCEED- INGS

The 1926 Book of Proceedings has been mailed to every member of the National Conference for 1925-26 who has sent us his correct address this fall. We have mailed about 1500 copies, which means that almost 1000 men and women who were members last year have not notified us this fall of their present address. The book should really be worth a two-cent stamp and a half-minute of your time!

All active and contributing members are entitled to the book without charge. Others may purchase it from us at \$2.50 per copy while the supply lasts.

#### TO WHICH SECTION DO YOU BELONG?

Although practically the whole country east of the Rockies is definitely assigned to some one sectional conference, the individual supervisor is free to join any section he may wish. There is no reason why a supervisor living in Seattle should not be a member of the Southern Conference, or one living in Philadelphia be a member of the North Central. It is up to the individual.

If you don't express a choice, you will be assigned to the section in which you live or to the section whose place of meeting this year is nearest to you.

The territorial division into sections is at present as follows: *Eastern*, Connecticut, Delaware, District of Columbia, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont; *North Central*, Illinois, Indiana, Michigan, Ohio, Iowa, Minnesota, North Dakota, South Dakota, Wisconsin; *Southern*, Alabama, Florida, Georgia, Kentucky, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia; *Southwest*, Arkansas, Colorado, Kansas, Louisiana, Missouri, Oklahoma, Texas, New Mexico, Wyoming.

#### RESEARCH COUNCIL TO MEET IN DALLAS

The National Research Council of Music Education will hold a three-day meeting in Dallas at the time of the meeting of the Department of Superintendence. At Detroit last spring the Council decided that it should meet each "off" year, when there is no meeting of the National Conference, in order to further its studies and give more continuity to its work. Each member of the Council has been assigned to a committee for the study of some one particular

# OXFORD MUSIC PUBLICATIONS

## Christmas Operetta THE SHOEMAKER

(Founded on a Grimm's Fairy Tale)

By ROBIN MILFORD

*Characters*—The Shoemaker; His Wife; Boots, their Cat; Six Mice; The Merry Mouse from the Mill.

The libretto consists of Old Rhymes and poems from Shakespeare, Walter de la Mare, etc. The music is in the style of the younger English School, and has just enough of the modern spirit to appeal to pupils of Junior High School age with unchanged voices. Mainly unison with a minimum of two and three part music. Easily staged and dressed.

*Time of Performance*—one hour. The play can be lengthened by the introduction of Carols and dances. Price \$1.50.

*Send for copy on examination*

## CHRISTMAS CAROLS

Arranged by HEALEY WILLAN

TWO CAROLS with Refrain in Faux-bourdon (S.A.T.B.)

1. The First Nowell
2. The Great God of Heaven..... 15c

TWO TRADITIONAL CAROLS for Male Voices (T.T.B.B.)

1. The Mummers' Carol
2. God Rest You, Merry Gentlemen..... 15c

*Specimen copies will be sent to Supervisors on application*

## OXFORD BOOKS ON MUSIC

APPRECIATION OF MUSIC by Means of the DUO-ART. By Percy A. Scholes.

With a Foreword by Franklin Dunham. A series of informal lectures on learning the knack of getting to know a composition.....\$1.75

THE SCOPE OF MUSIC. By Percy C. Buck.

A series of ten lectures delivered at Glasgow University on "The Raw Material of Music," "The Origin of Music as an Art," "The Nature of Beauty," "Melody," "Form," and "Music and Psychology".....\$2.00

*"I should place this book among the first dozen or two works on music that should be in the library of any interested person."*—WILL EARHART.

ADDITIONAL EXERCISES IN HARMONY. By C. H. Kitson (Just Published).

A companion to Kitson's popular book on Elementary Harmony.....\$1.25

BEGINNERS' COUNTERPOINT. By C. H. Kitson (Ready shortly).

RUDIMENTS OF MUSIC. By C. H. Kitson (Ready shortly).

## THE MUSICAL PILGRIM SERIES

A series of booklets which sets out to provide reliable guides to the classics of a more solid and far-reaching kind than the usual annotated programme. Price per volume, 50 cents.

### Bach

- The Mass in B Minor. By C. Sanford Terry.
- The "48" (Books I and II). By J. A. Fuller-Maitland.
- The Keyboard Suites. By J. A. Fuller-Maitland.
- The Passions. (Books I and II). By C. Sanford Terry.
- The Cantatas (Books I and II). By C. Sanford Terry.

### Beethoven

- The Pianoforte Sonatas. By A. Forbes Milne.  
Annotation on Sonatas, Op. 7 in E flat, Op. 28 in D major, Op. 31, No. 2 in D minor, Op. 57 ("Appassionata"), and Op. 109 in E major.
- The Quartets, Op. 18. By W. H. Hadow.

### Wagner

- The Master-Singers. By Cyril Winn.  
The music, the story and analysis, annotated.
- The Musical Design of the Ring. By A. E. F. Dickinson.  
The Motives of the "Ring". The Musical design. The design of each opera. The development of each motive.

Debussy and Ravel. By F. H. Shera.

*Copies of the above series gladly sent on examination.*



OXFORD UNIVERSITY PRESS

AMERICAN BRANCH

35 West 32nd Street

NEW YORK



problem, and the chairman, Dr. Earhart, anticipates that some of the reports can be completed at the Dallas meeting.

#### REBMAN GETS THE PRIZE

Victor Rebmann gets the hand-painted, lace-trimmed bicycle for the month with this telegram: "Protracted lack of office help induces despondency but the thought of three months in Europe next summer keeps the old carcas together!"

Heaven's nose, Victor, it ought to! Most of us use our imagination and haven't enough cash to take us ten miles from home even if we do get a vacation!

#### IN MEMORIAM

Miss Carolyn Alden Alchin, Los Angeles, California.

Mr. U. S. Wilson, Ypsilanti, Michigan.

Mr. Percy Richards, Los Angeles, California.

Mr. Lloyd Dungan, Chicago, Illinois.

Mr. Robert A. Sherrard, Chicago, Illinois.

Mr. N. P. Petersen, Chicago, Illinois.

Mr. Clarence A. Woodman, Boston, Massachusetts.

#### JOURNAL CONTRIBUTIONS

The JOURNAL is sent free of charge to any supervisor who wants it. With the growth of the magazine during the last few years, our expenses have mounted rapidly to the point where it has become a real problem to finance the publication office. Moreover, the work of this office is too great in volume to justify the Conference in asking any man to add it to his regular occupation. Somehow or other the JOURNAL must very soon be

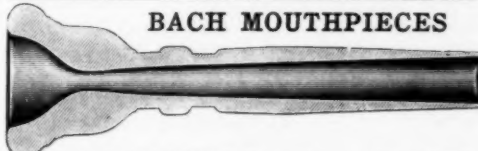
made to pay for the full time of a Conference officer who will be made responsible for all of the business phases of the Conference.

Meanwhile we must suggest to you that you contribute to the JOURNAL fund if you really enjoy the magazine and get any good out of it. Each month a few scattering contributions come in, and they are very gratefully received; but the number of contributors is extremely small in comparison with the number of people who read the JOURNAL. For the convenience of that large group which has not contributed, we are enclosing in this issue an addressed envelope which we hope you will feel like using and sending back to us.

We acknowledge with thanks the following contributions received since last we went to press:

Lorena Tomson .....	\$ .60
Minnie A. Starr .....	1.00
Stella R. Root .....	2.50
Lola M. Aber .....	.50
Elizabeth McEvry .....	1.00
Mary B. Price .....	3.00
W. W. Norton .....	2.00
Elizabeth Shelton .....	1.00
Helen Boughton .....	1.00
Anna L. Stark .....	1.00
Frances Camp .....	1.00
Harriet Johnson .....	1.00
Mrs. E. Champ-Gordon .....	1.00
Catherine Keach .....	1.00
Leta M. Kitts .....	1.00
Eleanor S. Colburn .....	.50

#### BACH MOUTHPIECES



A BACH MOUTHPIECE makes a poor instrument play well, a good instrument play better, and will increase any player's efficiency by at least 100%. BACH MOUTHPIECES enable players to produce high and low notes with perfect ease. Professionals as well as beginners derive greatest advantages by using them. Sold by every dealer. Write for illustrated circular.

**Vincent Bach Corporation**

237 East 41st Street

New York, N. Y.



"Wotan's Farewell to Brunnhilde"—finale to "The Valkyrie"

## A New Triumph

Recording Music Drama for the

# DUO-ART

*Reproducing Piano*

RALPH LEOPOLD, distinguished pianist and authority on the music of Richard Wagner, has arranged and recorded for the Duo-Art twelve notable rolls based on "The Ring." These remarkable records represent a condensed tone picture of each opera, in such form as to give a clear impression of the whole work. The chief "motives," or themes, are printed on the rolls as they occur in the music.

While the pianistic values are never lost sight of, effort has been made to put true orchestral scope and color into these recordings—the result is Wagner music drama for the piano which will delight every lover of this master's works.

The Duo-Art reproducing feature is added to the regular piano, the instrument remains always available for hand-playing, its tonal qualities unchanged by the Duo-Art.

STEINWAY, STECK, WHELOCK  
STROUD and world-famous WEBER  
DUO-ART PIANOS

Adopted  
by the  
Leading Schools of America

## THE AEOLIAN COMPANY

AEOLIAN HALL

EDUCATIONAL DEPT.

NEW YORK

### Richard Wagner's "THE RING OF THE NIBELUNG"

Twelve New Operatic Rolls  
Recorded by

RALPH LEOPOLD

### "THE RHINE GOLD"

Excerpts from Scenes I and II  
Storm, and Entrance of the Gods into  
Valhalla

### "THE VALKYRIE"

Excerpts from Act I  
Excerpts from Acts II and III

### "SIEGFRIED"

Excerpts from Act I  
Sounds of the Forest (Act II)  
Excerpts from Act III

### "THE DUSK OF THE GODS"

Excerpts from Act I  
Excerpts from Acts I, II, III  
Closing Scene

Two Rolls of Leading Motives



## News Notes

Gleaned here and there by the Editor

*A department store offers music scholarships.* There are two, one for advanced and one for junior students, one of which is for four years at the New York Institute of Musical Art. They are being given by L. Bamberger and Company of Newark, N. J., and are limited to residents of New Jersey. Mr. Spaulding Frazer, 24 Commerce Street, Newark, is in charge of the awards.

—o—

Mr. Duncan McKenzie has recently taken charge of the music department of the New York office of the Oxford University Press. Mr. McKenzie has for some years been supervisor of music in Toronto, Canada, where his splendid ability as musician and educator have gained for him a national reputation. In his new work he will have many opportunities to serve music teachers all over the country, especially through the introduction of the very fine music products for which the Oxford Press is responsible. We all wish him a great success.

—o—

Many supervisors will be happy to know of the recent marriage of Miss Olga Hambuechen and Mr. Edward G. Marquard. Mrs. Marquard has been prominent in the music life of St. Louis and Mr. Marquard is well known throughout the country through his connection with the school music department of G. Schirmer, Inc.

—o—

New York University has announced three *courses for conductors*, to be held on Saturday mornings under the direction of Professor Albert Stoessel.

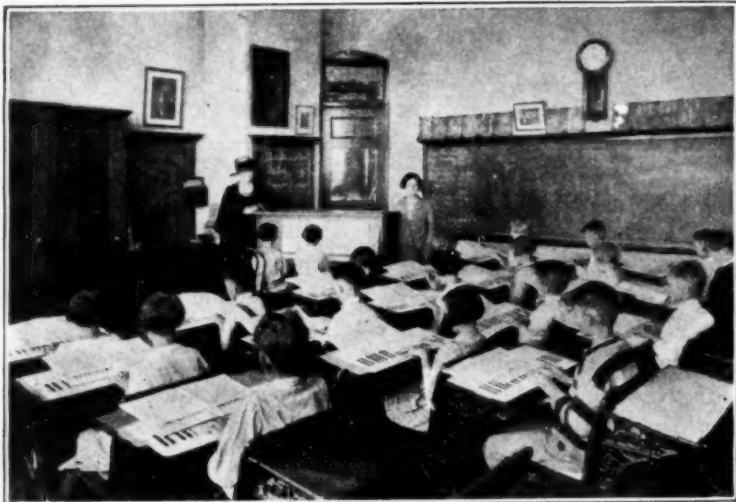
The feature of the music section of the Indiana State Teachers Association this year was an *All-State Chorus and Orchestra*, under the direction of Ernest G. Hesser of Indianapolis and Reginald Brinklow of Goshen. Eight hundred high school students took part, representing a large number of towns and cities in the state. The programs were signally successful and mark an epoch in the music life of Indiana. Mr. Albert A. Glockzin of Connorsville is president of the association for the coming year.

—o—

"State and National *School Band Contests*" is the title of a recent bulletin published by the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. If your band is participating in contests this year, you will find in this bulletin all the information and regulations you need. It also contains other valuable information and suggestions in connection with band development. The bulletin was prepared by our Committee on Instrumental Affairs, and is available to all supervisors.

—o—

*The In and About Philadelphia Music Supervisors Club* is the latest city organization of supervisors. It was organized in October with an initial attendance of sixty-six. The president is Mr. George L. Lindsay, director of music in the Philadelphia schools, and the officers include several well-known names from the close-in cities of Pennsylvania, Delaware and New Jersey. The next meeting will be held on January 8th at Hotel Walton, and all supervisors living near Philadelphia are urged to attend.



Melody Way Class,  
Columbine School,  
Denver (Courtesy of  
The Knight-Camp-  
bell Music Co.)

# Melody Way Classes Win Public Approval *in Over 200 Cities*

School music departments which have inaugurated class piano instruction find a new enthusiasm among parents and a new response from the entire community. The public recognizes that here is a further use of school buildings and equipment, bringing happiness and self-expression to thousands of children without additional cost to the taxpayers.

Melody Way has been adopted in the public schools of more than

200 cities. School officials welcome Melody Way instruction because it enables children to make amazing progress in piano, and yet do better work in other subjects—without extra equipment, without interruption of regular classroom activities, and without added teaching expense. Nominal tuition charges pay the teachers a liberal fee per class hour. Write for complete information regarding the results obtained by representative school systems.

## MISSNER INSTITUTE

295 SOUTH WATER STREET

MILWAUKEE, WIS.

MISSNER INSTITUTE,  
295 So. Water St.,  
Milwaukee, Wis.

Please send me the new Melody Way booklet and explain why the Melody Way has become so popular wherever it has been adopted.

Name .....

Position..... School.....

Address .....

City..... State.....

Mention the JOURNAL when you write our Advertisers

## *Eastern School Music Herald*

E. E. PIERCE, Gardner, Mass., 2nd Vice-Pres. and Editor

VICTOR L. F. REBMANN, Yonkers, N. Y., President  
E. S. PITCHER, Auburn, Me., 1st Vice-President

GRACE E. PIERCE, Arlington, Mass., Secretary  
CLARENCE WELLS, Orange, N. J., Treasurer

### TENTH ANNUAL MEETING, MARCH 9-11 WORCESTER, MASSACHUSETTS

CHARLES I. RICE, *Director of Music*

#### PRESIDENT'S LETTER

To Our Members:

**P**LANs FOR the presentation of a distinguished program at our annual meeting, March 9-11, at Worcester, Massachusetts, are well under way. Some of its outstanding features may be mentioned: extensive use of Worcester's splendid schools for purposes of practical demonstration under the direction of Charles I. Rice, our host; an evening concert by the famous Worcester Festival Chorus with Albert Stoessel; a demonstration by Station WTIC (Travelers Insurance Company, Hartford, Conn.) of how appreciation is being taught in many New England schools by means of the radio; a few addresses by distinguished speakers; many round tables and ample opportunity for social contact, observation and research among the publishers' exhibits.

Questionnaires have been sent out to one hundred supervisors of music in an effort to ascertain the wishes of our members in the formulation of the program. The answers received have been very helpful, and have provided a sound basis for the making of a program which will please, instruct and inspire.

Our state organizations are completed, and I take great pleasure in presenting to you the names of those who will carry

out the plan of organization, described elsewhere in this issue. The first name is that of the state chairman:

*Connecticut:* Miss Mary C. Donovan, 187 Field Point Road, Greenwich; Miss Ruth Holbrook, Danbury; Miss M. Ethel Pryor, New Britain; Miss Marion E. Dorward, South Manchester.

*Delaware:* Miss Anabel Groves, High School Building, Wilmington; Miss Marguerite Y. Millikin, Wilmington; Miss Fannie Lew Eiler, Milford.

*District of Columbia:* Miss Vera H. Budd, 1601 Argonne Place, N. W., Washington.

*Maine:* Miss Dawn C. Grant, 48 James St., Auburn; Miss Edna Guiou, Kennebunk; Miss Eva Towne, Gardiner; Miss Ruth Tomas, Camden; Miss Margaret Hanson, Houlton.

*Massachusetts:* E. R. Hawley, 45 Western Ave., Westfield; William Flynn, Adams; William J. Short, Northampton; Miss Lucille Brown, Leominster; Walter J. Titcomb, Fall River; Maude House, Quincy.

*New Hampshire:* H. Maitland Barnes, 116 School Street, Concord; Miss Geraldine W. Holmes, Keene; George Goldthwaite, Berlin.

*New Jersey:* Mrs. May McGill Toomey, 21 Delaware Ave., Trenton; Powell G. Fithian, Camden; George Wil-

# THE BIRCHARD

Our Watchword: "Singing for All"

NUMBER 2

ISSUED MONTHLY BY C. C. BIRCHARD & CO., FOR THE BENEFIT OF THE SINGING CLUBS

## OUR CONTRIBUTORS

The BIRCHARD BROADSHEET originated in our desire to get better acquainted with the great body of Music Supervisors throughout the land by means of friendly talks which we want you to regard as "talks" even though they are in print. As a part of the same idea, we believe it will be interesting to reproduce from time to time photographs of our leading contributors. This month we present Mr. Charles Repper, composer of *Penny Buns and Roses* and *The Dragon of Wu Foo*, two operettas that have met with instant success which shows no sign of diminishing.



Mr. Repper lives in Boston where he is well known as an able teacher of harmony, composition, and the pianoforte; and he certainly writes beautiful music.

## FOLK AND ART SONGS

Since the appearance of our 5th and 6th Grade books *FOLK and ART SONGS*, we hear of many projects suggested by the wealth of Folk song material contained in these two

books, that have been successfully put through by enterprising supervisors. Little pageants and song-plays showing different nations in harmonious action in characteristic costume and song, have proved of such interest and value that they are growing to be an educational institution of recognized importance. And what pleases the supervisor is the fact that such an entertainment can be prepared with the minimum of effort since all the necessary music can be found in *FOLK and ART SONGS*. A list of the nations represented would cover practically the entire world. The assembling of such a comprehensive collection was a great undertaking, but the testimony of gratified supervisors assures us that it was well worth while. If any of our readers have overlooked these remarkable books, they should send for sample copies and join the procession.

See our advertisement on the back page of this magazine.

## THE NEW TWICE 55 BOOK

In the last issue we mentioned the latest addition to the *TWICE 55 SERIES* (*The Blue Book*), a collection of 110 songs for Male Voices. It had just appeared then, and we did not say much about it; but a month has amply demonstrated that it is a book "they" were looking for. It has been an instant success and why not? New male voice clubs are springing up everywhere. Many of them are beginners and need material that is within their reach. This book has been made to fill that need and has the hearty endorsement of the Associated Glee Clubs of America as being eminently the book for Junior Clubs.

But its usefulness does not stop there, as we have learned from the more practised clubs who find the book exactly what is needed for a great variety of occasions and purposes.

The fact that the book was compiled and edited by Professor Peter W. Dykema gives it standing at the outset, and we are not too modest to suggest that our imprint means something. All who are interested in Male Voice Glee Clubs in school or out, owe it to themselves to see this book without delay, and a postal card will bring a sample copy.

## SCHOOL OPERETTA

Not many years ago Operetta in schools was not held in high esteem by teachers. Principals were disposed to think that it meant diversion

only and  
play ac  
and in  
they wer  
opinion  
offered  
with the  
ettas, the  
ational  
generally  
this kind  
pioneers  
Libretto  
herent,  
ing for  
that is v  
who unc  
which is  
declined  
standar  
that tod  
will un  
unseen?  
"braggi  
ing her  
things v  
have use  
list wou  
Some  
mention  
Twice 5  
very of  
called C  
and it  
prepare  
Recreat  
guide to  
phase o  
with in  
It is a s  
what to  
the han  
ing mu  
the fifty

Perha  
school  
than the

# BROADSHEET

rd: "thing But the Best"

FOR THE BENEFIT OF THEIR FRIENDS AS WELL AS THEMSELVES

DECEMBER, 1926

only and frowned upon it. The old idea that "play acting" had no educational value died hard and in some quarters it isn't dead yet. And they were scarcely to be blamed for holding that opinion in view of the kind of material that was offered for school use a few years ago. But with the appearance of really meritorious operettas, the school authorities soon realized the educational possibilities of such works and now are generally giving sanction and encouragement to this kind of activity. We claim that we were pioneers in giving schools meritorious operettas. Librettos that are sufficiently amusing and coherent, free from sentimental nonsense, and calling for a reasonable degree of acting; music that is worth singing, made by expert musicians who understand the art of writing for the stage which is an art by itself. We have steadfastly declined to publish anything that fell below the standard we established, with the gratifying result that today there are not a few supervisors who will undertake to use our operettas "sight unseen." We may be pardoned, perhaps, for "bragging" a little; the fact is that we are giving here a mild version of the complimentary things that have been said by hundreds who have used our operettas. An examination of our list would do nobody any harm.

## COMMUNITY MUSIC

(A LAUREL LIBRARY BOOK)

Some of our friends think that whenever we mention community music we are talking about *Twice 55 Community Songs*. We do mean that very often; but not always. We publish a book called *Community Music* in our LAUREL LIBRARY, and it is a book worth talking about. It was prepared by experts in the Playground and Recreation Association of America, as a practical guide to community activities, and if there is any phase of the subject that is not competently dealt with in this book, we would like to hear about it. It is a simple and highly practical compendium of what to do and how to do it and should be in the hands of everybody who is interested in seeing music and recreation put into the lives of the fifty million people who need it.

## THE SAXOPHONE

Perhaps there is no one subject connected with school orchestras that gives us all more trouble than the question of the use of saxophones. We

believe that the saxophone is an unjustly abused instrument. In the first place it is more often than not abused by the performer, which leads to a different kind of abuse from the listener; but after all it is a legitimate instrument, capable of musical tone when played in a legitimate and musical manner. When a well-bred dog is cruelly maltreated he will howl unpleasantly, but we do not for that reason passionately deny his right to exist. To bring the analogy nearer the subject, when we hear the trumpet or the trombone, through the agency of mechanical devices, made to emit uncouth and horrifying noises, we do not instantly declare that these ancient and honorable instruments must be cast into outer darkness. But when the saxophone, in the hands of enthusiastic and indiscriminating youth, is made to utter moans, groans, and intolerable stridencies, the cry goes up "a bas the sax!" and the real offender is excused on account of youth.

We are not advocating the unrestrained use of the saxophone in orchestras. We do not pretend that it has ever been highly regarded as an orchestral instrument, although it has been employed by several great composers; but we do suggest that, in view of the prevailing conditions in school orchestras where it is always difficult and often impossible to get the preferred instruments and players, it might be wise to use the saxophone, under restraint, so to speak, since that instrument is usually available. The quality of the saxophone tone properly produced makes it an intermediary between the commonly used reeds and the brass and the effect can be made decidedly pleasing. Of course we are aware that it is difficult to persuade a saxophone player that he doesn't have to play all the time, either his own part or somebody else's; but we have used the expression "under restraint" to cover that case. Teach the saxophonist that his instrument is not a rowdy but a member of an honorable family of nearly a hundred years' standing; arouse his pride of tone, and give him a trial.



**C. C. BIRCHARD & CO.**

BOSTON NEW YORK  
221 Columbus Avenue 113 West 57th Street

Send all Orders to the Boston Office

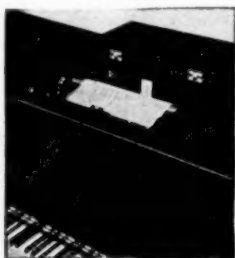


# THE AMPICO

*in a School Size (diminutive) piano  
for the Class-Room*  
(only 3 feet 8¾ inches high)

THE spool-box is placed *in the top* of the instrument— which is low enough to enable the teacher to face the class and watch the recording simultaneously. Full, rich toned; action adapted either to hand playing or for use with reproducing

mechanism; sturdily built; easily moved through corridors from one class-room to another; and yet a genuine AMPICO commanding the resources of 250 master pianists ready to play at any time, the complete piano literature of the world.



*Write for information and prices*

THE AMPICO CORPORATION

*Educational Department*

437 FIFTH AVENUE

NEW YORK CITY

mont, New Brunswick; Miss A. E. Rotholtz, Atlantic City; Miss Florence Haines, Newark; Robert Howard, Passaic.

*New York:* F. Colwell Conklin, High School, Mamaroneck; Miss Helen Halsey, Utica; Abram W. Lansing, Cohoes; Miss Carol M. Holland, Genesee; Charles C. Corwin, Corning; Franklin H. Bishop, Potsdam.

*Pennsylvania:* M. Claude Rosenberry, State Director of Music, Harrisburg; Dr. Will Earhart, Pittsburgh; Richard Grant, State College; Miss Laura B. Staley, Ardmore; Warren Acker, Allentown; William Harclerode, Harrisburg; David J. Lewis, Hazleton; Leon Bly, Carbondale; Mrs. E. S. Reider, Williamsport; Harold Compton, Altoona; George P. Lull, Bradford; Boyd Eckroat, Uniontown; M. J. Luvaas, Erie; Miss Nancy Cannon, Kittanning.

*Rhode Island:* Walter H. Butterfield, Classical High School, Providence; Miss Elsie Bruce, Hoxsie; Miss Mary T. McCormack, Providence.

*Vermont:* Miss Agnes G. Garland, 35 School St., Montpelier; Miss Eva S. Cady, Underhill; Miss Elsa D. Wilde, Bennington; Miss Nell Relihan, Wilder; Miss Annie L. Griggs, Newport.

As the Eastern Conference has not had an opportunity to adopt the biennial plan, *Dues for the Eastern Conference remain at \$2.50 per member.*

Your President and Executive Board solicit your active coöperation and interest in the affairs of the Conference. They will be pleased to receive your suggestion and criticism.

VICTOR L. F. REBMANN.

### CONFERENCE NEWS

The following paragraphs are offered with the realization of the lateness of publication, which is unavoidable, but with the feeling that so much summer

school activity should not pass without some comment.

At Columbia University there were 74 courses in Music Education for the 1926 Summer Session, which was administered by 42 instructors and assistants. There were registered in these courses 760 different students.

In addition to the usual courses in Theory, Voice, Piano, Organ, Instruments of the Band and Orchestra, there were courses in Community Music, Music in the Elementary, Intermediate, Junior and Senior High Schools, Conducting, Problems of Supervision, Appreciation and History of Music, Physics of Music, Orchestration and Chorus with several classes of each in many cases. Regular demonstration classes in all grades in all phases of music were carried on with children.

There were three social gatherings for the music department. At the first two Professor Dykema and Mr. Mohler skillfully struck a balance of fun and demonstration of musical activities possible for use in school. The third was a luncheon followed by addresses by Dr. Van de Wall and Dr. Sigmund Spaeth. Arrangements were in charge of Mr. Gildersleeve and Mr. Gordon led community singing.

On the last Saturday of the session a men's picnic was held and was attended by about 1300 educators. After a generous repast the members seated themselves in the grove for the program, the first part of which was singing from "Twice 55 Community Songs for Men's Voices" led by Prof. Dykema. This was followed by addresses by Dean Russel, Professor Kilpatrick and others. A band of 27 pieces from the music department helped out in the program.

A demonstration of class instrumental instruction was held in the Horace Mann School by pupils of this school for the



## Let pure, living music illuminate literature and art

GREAT paintings call softly to the imagination; summon strange scenes, show people in action. They put drama into literature and make it seem living. Now music—emerging clear, triumphant, pure, from the new Orthophonic Victor Records on the Orthophonic Victrola—adds color, richness to both literature and painting. The true beauty of exquisite sound!

Orthophonic music can illuminate every phase of the teacher's work. Such records as *The Leaves' Party*, *Who Has Seen the Wind* set the eerie wind and leaves themselves whispering through the little folks' nature-study class. *First Nowell*, in the richness of a trombone record—puts wonder into a study of Lerolle's painting, "The Arrival of the Shepherds." Victor male

voices chant vigorously the *Crusader's Hymn* . . . and the *Ivanhoe* class, or the history class, is carried back softly seven hundred years. And in high-school English, Galli-Curci singing the *Mad Scene from Hamlet*—sets Hamlet brooding in a haunting tenderness in every listening heart.

Correlate music with all academic work. It strikes fire out of the old, dead pages of legend and story—and resurrects life. Ask us about KINSCHELLA READERS IN MUSIC APPRECIATION, that link the best of child literature with the best of music. Or let us send you a classified list of the new Orthophonic Victor Records to be used, this term, in inspiring study. These deep, resonant, faithful recordings thrill you with their living beauty!

### *The Educational Department*

VICTOR TALKING MACHINE CO.



CAMDEN, NEW JERSEY, U. S. A.

---

Mention the JOURNAL when you write our Advertisers

summer session under the direction of Mr. Church, students under the direction of Mr. Maddy and piano class students.

\* \* \*

New York University had an enrollment of 525 students. A faculty headed by Dr. Dann administered the fifty odd courses offered.

A chorus of 350 members of the university's summer school under the direction of Dr. Dann presented a program in addition to the regular campus one of Goldman's Band. Among other things in the program was the Sanctus from the Verdi Requiem and Gounod's Gallia with Lotta Madden the soprano.

This chorus also sang at the Sesqui, Philadelphia, the Manzoni Requiem with the Philadelphia accompanying. The soloists were Ruth Rodgers, soprano; Marie Stone Langston, contralto; Paul Althouse, tenor; and Fred Patton, baritone.

During the six Sundays of the summer session 56 members of the advanced chorus furnished the music for the First Presbyterian Church, 12th St. and Fifth Avenue.

\* \* \*

Ithaca Institution of Public School Music, Albert Edmund Brown, Dean, held its annual summer session with good attendance. On August 6 a concert was given by the Summer Session Symphony Orchestra of sixty-five pieces under the direction of George Deland. The list of lecturers included Dr. Payson Smith, Commissioner of Education in Massachusetts; Dr. Sigmund Spaeth, Franklin Dunham, George Gartlan, director of music, New York City. The regular session opened in September with a registration of over one hundred students who were taking the course leading to the degree of Bachelor of Music.

Two scholarships have been announced recently; a master scholarship carrying full tuition which is to be known as the

Walter Damrosch Scholarship and the Payson Smith Scholarship carrying half tuition. The examinations for these scholarships will be held each year before the beginning of school. They are available to students in the eastern states. This year's graduates, numbering twenty, have all been placed in positions for the fall.

\* \* \*

The American Institute of Normal Methods, Auburndale, Mass., reports 212 students and a faculty of sixteen for its thirty-sixth annual session. During the session frequent concert programs by students and members of the faculty displayed an abundance of talent in the school. There were week end trips to points of interest.

In the musical events of the session the main theme was commemoration of the life and work of the late Horatio Parker. The members of the institute decided to perpetuate their affection for Dr. Parker by unveiling a tablet on his birthplace at Auburndale. Mr. Griffith, Manager of the Institute, was one of the principal speakers at this exercise and recalled briefly the debt of the school to Dr. Parker. Edward B. Birge, Professor of Public School Music at Indiana University, delivered an address. Francis Findlay led a girls' chorus in Parker's "I Remember." After this Mrs. Horatio Parker unveiled the bronze tablet.

A chorus composed of students and assisted by men from the Handel and Haydn Society with Emil Mollenhauer as conductor gave a performance of Hora Novissima. Three of the soloists, Miss Pierce, Mrs. Shaw and Mr. Jetter as well as the accompanist, Miss Howes and the organist, Miss Bowden were part of the Institute.

Prof. Birge presented diplomas to twenty-four graduates at the Commencement exercises in Bragdon Hall.

The summer school at Potsdam, N. Y., is conducted by the State Normal School but the teachers are from the Crane School of Music. The courses offered the last session were Beginning and Advanced Sight Singing and Ear Training, Music Methods, Notation, Theory, Appreciation and Orchestration. The teachers in the summer session were Helen

Hosmer, Franklin H. Bishop and Clara E. Beaudry. Activities in the music department consisted of several recitals and two concerts by the selected summer school chorus.

The students enjoyed trips to the Thousand Islands, Adirondack Mountains and Montreal.

**HERE IT IS—  
At Last!**

**LOOSE  
LEAF**

## **A Practical Band and Orchestra Folio!**



No. 114

It seems to have taken "years" to develop an ALL 'ROUND, PRACTICAL Band and Orchestra Folio, but the **EMB No. 114 Loose-Leaf Folio** solves the problem.

**Holds  
ANY and ALL sizes of  
Band or Orchestra Music  
—from quickstep to sym-  
phony size.**

With this Folio in use,  
you pass your parts out  
**but once.** Thereafter, no  
lost or missing parts.

**Folio Open  
on Director's  
stand**



**No Losing or  
Dropping of  
Music at a  
Critical Mo-  
ment**

With the use of this FOLIO your band or orchestra music (separate selections) are in BOOK FORM—but better than a book since you can arrange the titles of your collections in any order you desire for rehearsal or program use; thus all players have their music in uniform order. Think of the **time saved** over the "old way" of "passing out" and "gathering up" each separate selection, or players' hunting through envelopes or wrappers for their parts of the selection you call for.

## **Order Enough For Your Entire Band and Orchestra**

They'll **save** your **Music**, your **Time**, as well as your **Patience**.  
These Folios are strongly constructed, heavy backs, cloth bound,  
best 4-ring metal binder.

Worth \$5.00 apiece.

**OUR PRICE — Each .....\$ 2.00  
Per Doz. 21.00**

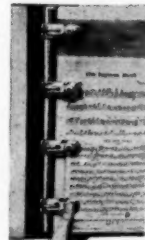
Our handy NATCO PUNCH facilitates the punching of the holes in the music to fit the binder. They may be fastened to a table or in the binder itself.

**Price—each 50c (4 for \$1.50)**

Gummed cloth (ring) reinforcements for the holes supplied in boxes of 100 at 10 cents a box.

**SPECIAL OFFER:** With your **first order** for two dozen or more of **No. 114 Binders**, we will furnish **four** of these handy Punches **FREE OF CHARGE**.

Showing use of our "NATCO" vest pocket punch. You need a set of 4 of these punches for use with the No. 114 Band and Orchestra Folio. See illustration to the right.



The above illustration shows the **FOUR PUNCHES** in position in the rings of the Binder. Then the holes are punched in perfect alignment ready to be inserted.

**Educational Music Bureau, Dept. S**  
434 South Wabash Avenue, Chicago

## *North Central Conference*

W. W. NORTON, 2nd Vice-Pres. and Editor

ANTON H. EMBS, Oak Park, Ill., Pres.

ERNEST HESSER, Indianapolis, Ind., 1st Vice-Pres.

ALICE JONES, Evanston, Ill., Sec.

FRANK J. PERCIVAL, Stevens Point, Wis.

**Y**OUR President urges every supervisor in the North Central district to read that part of President Bowen's message in the last issue of the JOURNAL devoted to "1927 Sectional Meetings"! That message states clearly the relative importance of the Sectional Conference to the National. President Bowen has made clear the fact that the four Sectional Conferences are but the National Conference divided into four sections to meet separately in the year (1927) in which no National Conference meeting is scheduled but to unite their forces for the 1928 meeting of the National. He sets a goal of "5000 members for the four Sectional Conferences" in 1927; our quota would be more than one-fourth of this number since we have more supervisors in our territory than at least two of the other Conferences can muster. Shall we reach our quota, fellow members of the North Central? We can and we will—if every supervisor who reads this will send his check for dues (\$3.00) to the Treasurer at once if he has not already done so. Shall we be the first to report that the goal has been reached?

Work on the program has been going forward steadily but a tentative program is not yet ready for publication; at least, your President deems it advisable to withhold it until a later date. These are some of the features which will be included and which are already under preparation: A Band composed of High School students to the number of 250 or

more, selected from the ten states; a Chorus of High School students to the number of at least 500, selected from the ten states; speakers of national reputation for the general sessions, two of whom are already engaged; demonstration of every phase of Public School Music by the Springfield schools (in preparation since the opening of this school term); a concert by a chamber music ensemble from one of the greatest symphony orchestras of the United States; a concert by the Civic Orchestra with a famous soloist; a chorus of 500 boys from the Springfield grade schools; and other features to be announced later. The various sections will also be given ample time and full attention.

The chairman for the Student Band is Lee M. Lockhart of Council Bluffs, Iowa, and with him will be associated the following committee members (one from each state): Eugene J. Weigel, Patrick Henry Junior High School, Cleveland, Ohio; A. R. McAllister, Joliet High School, Joliet, Ill.; Hubert S. Warren, 748 Fillmore St., Gary, Ind.; Frederick Doetzel, Board of Education, Cedar Rapids, Iowa; Chas. Reighter, High School, Lincoln, Nebraska; A. T. Ireland, High School, Vermillion, South Dakota; Leo M. Haesle, High School, Grand Forks, North Dakota; Leon V. Metcalf, South High School, Grand Rapids, Mich.; Wm. A. Abbott, South High School, Minneapolis, Minn.; and E. C. Moore, Green Bay, Wisconsin.

*A Song Your Community  
Will Thank You For Introducing*

# MY CREED

by  
Elizabeth Garrett



I would be true, for there are those that trust me,  
I would be pure, for there are those who care,  
I would be strong, for there is much to suffer,  
I would be brave, for there is much to dare.  
I would be friend to all—the foe, the friendless,  
I would be giving and forget the gift.  
I would be humble, for I know my weakness,  
I would look up, and lift, and laugh, and love!

**Now Arranged  
for**

Two-part Women's Chorus  
Three-part Women's Chorus  
Four-part Men's Chorus

Mixed Chorus  
in addition to the well known  
Vocal Solo

—  
All part arrangements are  
within range of immature  
voices

**I**MAGINE the effect of this wonderful golden-rule sentiment, carried into the hearts of your audience on wings of beautiful melody and the rich harmonies of our new chorus arrangements!

This song appeals to young and old alike. It is appropriate for any occasion—a song for school, church, home, sorority, fraternity or concert. Please examine it and judge of its fitness for your use.

**Let us send you a complimentary copy of  
the chorus arrangement that interests you.**

**GAMBLE HINGED MUSIC CO.**

General Dealers—Publishers

67 E. VAN BUREN STREET  
CHICAGO, ILL.

Mention the JOURNAL when you write our Advertisers

Mr. Lockhart desires those who are interested and who have prospective candidates for the Band to write to the committee member in their state at once, giving full information as to the ability, instrument played and state of advancement of their candidates.

The Chairman for the Student Chorus is Harry O. Ferguson, Board of Education, Lincoln, Nebraska. As the members of his committee have not yet been appointed, all communications should be addressed to him. Give full information as to number, quality of voice, experience, range and age. Give this immediate attention in order that the Chairman may proceed without delay.

All students will be housed and cared for by the Springfield school authorities but their traveling expenses must be borne by themselves or the school which sends them.

The campaign for membership is in charge of 1st Vice-President Ernest Hesser, Board of Education, Indianapolis, Ind., and he has appointed the following State Chairmen as his aides; Lucille Ross, Bloomington, Ill.; Lorle Krull, Indianapolis, Ind.; W. W. Norton, Flint, Mich.; Gaylord R. Humberger, Springfield, Ohio; Clara L. Thomas, Davenport, Iowa; Juliette McCune, Omaha, Nebraska; Irving W. Jones, Minneapolis, Minn.; Fannie C. Amidon, Valley City, N. D.; Anne Peterson, Sioux Falls, S. D., and Theodore Winkler, Sheboygan, Wis.

Hotel Abraham Lincoln has been selected as Conference headquarters and in many respects is ideal for the purpose. Rates at this hotel and also at the three other large hotels of Springfield will be published in the next issue of the JOURNAL. Information as to railroad rates will also be included in that issue.

Make your plans NOW to be at

Springfield early on Tuesday morning, April 12 and to stay until the last note has been sounded on Friday evening; there will be something of interest to every one every minute of the four days. If you cannot be present, do not let that fact prevent you from becoming a member; we want YOU if you can come, we want your SUPPORT, moral and financial, in any event.

ANTON H. EMBS.

### Aids in Teaching School Music

Send for Price List

PITCH PIPES	RUBBER STAMPS
STAFF LIERS	For making flash
FLASH CARDS	card and charts
MELODIC CHART	CHART PAPER
BATONS	SCORE PAPER

*We guarantee all materials  
Catalogue sent on request*

643

### SCHOOL MUSIC

The Supervisors Magazine  
Subscription Price One Dollar

Van B. Hayden

SCHOOL MUSIC  
Keokuk, Iowa

### THE CLARK AND THE BREWER TEACHERS AGENCY

B. F. CLARK

H. HUGHES

*Forty-Fourth Year*

643

CHARLES E. LUTTON

*Manager Music Department*

Lyon & Healy Bldg., Chicago

Send for our Special  
Music Blank

*When in Chicago visit us in our  
new office on the Fourth Floor,  
Lyon and Healy Building*

The Clark & The Brewer Teachers  
Agency places more music teachers  
than any other music personnel service  
in the U. S. A.

Mention the JOURNAL when you write our Advertisers

*A New Series for the Grades*

## The FORESMAN BOOKS OF SONGS\*

THE Foresman *Books of Songs* insure the development of genuine musical appreciation and musical growth at every stage of the child's progress.

They contain the richest and most beautiful examples of folk songs, and the melodies of the world's masters of music.

The musical gradation has been made with the greatest care, and the various phases of technical training are presented sequentially. Each is repeated sufficiently to fasten it in the pupil's musical consciousness.

*Write for circular with specimen pages*

## American Book Company

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

### FIRST ENSEMBLE

**Twelve Easy Ensemble Pieces for Violins and Piano**

*By Franz Bornschein*

Foundation Material for the Violin Groups of School Orchestras. Suitable for one or more First Violins with Piano; First and Second Violins with or without Piano; First, Second and Third Violins with or without piano; First, Second, Third and Fourth Violins with or without Piano.

Score (including Piano Parts), net 75c.

First, Second, Third or Fourth Violin Parts (singly or in quantities) each, net 25c.

The Contents consist of: I. Good-Night, Sleep Tight; II. The Ginger-Men; III. The Summer-shower; IV. The Snowman; V. Sea and Shore; VI. Bubbletown; VII. Old Sol; VIII. Robin-Time; IX. Haymaking; X. Sailor Jack; XI. The Fly; XII. The Careless Spider.

### MUSIC APPRECIATION FOR THE STUDENT

*By J. Lawrence Erb*

"More important even than making musical compositions *understood* is making them *enjoyed*." This spirit animates and pervades this remarkable new book.

#### Outstanding Features

*Technicalities* (when they do infrequently occur) are simply and interestingly explained. *Masterpieces of Music* are briefly and stimulatingly described. *American Music and Musicians* are at last given the impartial consideration and representation which they deserve. \$2.50 Net.

*Descriptive Folder on Request*

### MASTER SERIES FOR YOUNG ORCHESTRAS

*Selected and Edited by*

**VICTOR L. F. REBMANN**  
**Arranged by TOM CLARK**

At Last! Worth-while music that young orchestras can play, adapted to any combination of instruments.

The full score, which is a part of each suite, is a veritable text-book on orchestration.

#### Saxophone Parts Provided

An extensive system of cues and cross-cues insures effective renditions by small and unconventional combinations of instruments.

#### TWELVE SUITES

Schumann, Bach, Grieg, Mendelssohn, Classic Dances, Weber, Handel, Beethoven, Schubert, Haydn, Mozart, Tschaikowsky.

*Write for Complete Illustrated Descriptive Pamphlet, Prices and Special Subscription offer.*

**G. SCHIRMER, Inc.**

3 East 43rd Street, NEW YORK

Mention the JOURNAL when you write our Advertisers

## *Southern Conference*

WILLIAM BREACH, Winston-Salem, N. C., *Editor*

L. L. STOOKEY, High Point, N. C., Pres.

LESLIE A. MARTEL, 178 Tremont St.,

Boston, Mass., Treas.

MRS. GRACE P. WOODMAN, Jacksonville, Fla., Vice-Pres.

IRMA LEE BATEY, Alpine, Tex., Sec.

C. GUY HOOVER, Chicago, Ill., Auditor

### TO MUSIC SUPERVISORS IN THE EAST

ALL THE forces of the Southern Conference have been brought up to the front line trenches and the big guns are now in action.

For the past month the twelve state chairmen have been busy securing and compiling correct addresses of the hundreds of supervisors in the eleven states of the south and the District of Columbia. Is your name written there? Don't wait for your state chairman to write to you, this is your conference, get in touch with him immediately. Send him your three dollars and offer your services in interesting others.

Let it be remembered that paying your dues to the Southern Conference automatically makes you a member of the National Supervisors Conference. Let it further be remembered that the National does not convene in 1927. The Richmond meeting, the first week of April, is the only great musical conference for you next year. You owe it to yourself and to those with whom you work to spend at least one week a year in such meetings. Be in Richmond next year and then make your plans to be in Chicago when the National meets in 1928. One membership for the two organizations. Join now. Our goal is 500 in attendance at the April meeting.

The program is nearing completion and it might interest you to know just a few of the many splendid things that are in store for you.

An opportunity will be given the first morning of the conference to visit the grades. The local Director of Music, Mr. Walter C. Mercer, is planning to have every phase of school music in operation so every teacher will find something of interest. We all need to visit more, and what an opportunity!

Mr. William Breach, Director of Music, Winston-Salem, N. C., regarded nationally as an authority on "Voice Training in the High School" will bring an a cappella choir of sixty high school students who will render a most unusual concert. Following the concert Mr. Breach will give a practical demonstration of how he conducts his classes. Plenty of time will be given for discussion.

Dr. Victor L. F. Rebmann, president of the Eastern Conference and Director of Music at Yonkers, N. Y., will head our instrumental program. Dr. Rebmann has made a name for himself with his great Westchester County Music Festival.

We are to hear from Peter W. Dykema, Professor of Music Education, Teachers College, Columbia University. George Oscar Bowen, President of the Music Supervisors National Conference, will meet with us. John Finley Williamson, director of the nationally known Dayton Westminster Choir, is endeavoring to arrange his schedule so he can take part on our program. And of course we expect to hear from George H. Gartlan, Super-

## EASY ORCHESTRA MUSIC

### A FACT

Children enjoy playing familiar tunes.

### ANOTHER FACT

Stuber's Grade School Orchestra, Book One, contains seventy-five selections, most of them well known to children of school age.

### THEREFORE

Supervisors and teachers should examine this new collection. Mr. B. F. Stuber, director of instrumental music at Evanston, has correctly arranged these selections for beginning orchestra. Most of these selections have never before been available for young orchestras.

### STUBER'S GRADE SCHOOL ORCHESTRA

#### INSTRUMENTATION

Solo Violin  
(for pupils who play in  
the 3rd position)

First Violin  
(all in the 1st position)

E Flat Saxophone

Cello  
Flute

Drums and Bells

Viola  
(most of it within the  
range of the violin)

Clarinet (in B-flat)    Cornets    Trombone  
(bass clef)

Piano Accompaniment  
(containing instructions for teachers  
and directors)

#### CONTENTS (In Part)

Sailing  
Cuckoo  
Winter    Adieu  
Lullaby  
Chimes  
I'm a Young Musician  
Lightly Row

Shoemaker's Dance  
Twinkle, Little Star  
Oats, Peas, Beans  
Dickory Dock  
Looby Loo  
Fiddlededee

Buglers' March  
The Drummer (march)  
Soldier Boy (march)  
Cornish Dance  
Old King Cole  
Skip to Ma Lou

Dutch Warbler  
Mountain Dance  
Danish Dance of Greeting  
Swiss Dance  
Dutch Folk Dance  
Humpty Dumpty

#### PUBLISHED BY

1520 E. 55th Street

**E. T. ROOT & SONS**

CHICAGO, ILLINOIS

## THE JUNIOR HIGH SCHOOL GLEE CLUB

(Male Voices)

Compiled by John S. Fearis

Many of the supervisors are familiar with this book and the sales have demonstrated the need and demand for such a publication. It was compiled and arranged for combination of changed and unchanged male voices which is so frequently the problem confronting supervisors in Junior High School. The treble voice parts are written in the medium and lower register, giving an effect similar to regular male voice arrangements and still causing no strain on the immature and unsettled voices. The selections can also be used by and are very popular with three-part choruses (Soprano, Alto and Baritone) wanting songs of unusually easy range.

Price, Single Copy .....\$0.60

### COLLECTIVE VOICE TRAINING

By D. A. Clippinger

This book is showing a steady increase in popularity and supervisors and choral conductors throughout the country are using it with great success. The publication is in no way intended to take the place of private instructions, and all of the suggestions, exercises and examples given are essentially suited and applicable to class work. The author and publishers have received many letters in praise and appreciation of this volume. Below we are quoting in part from one of these letters which we believe will be of special interest to readers of *The Music Supervisors Journal*.

My Dear Mr. Clippinger:

I have been using your "Collective Voice Training" in my class work here in the High School and have found it very satisfactory. We have gotten excellent results with it. I wish you might hear some of our young people sing. I feel sure you would be pleased with them.

Cordially yours,

(Signed) William Breach,  
Director of Public School and Community Music,  
Winston-Salem, North Carolina.

Price, Single Copy .....\$1.00

Single copies of any of our publications sent on *Fifteen Days Approval* upon request. Write for catalog of Glee Club Books, Operettas, Octavos, etc.

2204 Ainslie St.,

**J. S. FEARIS & BRO.**

CHICAGO, ILLINOIS

Mention the JOURNAL when you write our Advertisers

visor of Music in Greater New York. Mr. Paul J. Weaver, Editor and Publisher of the MUSIC SUPERVISORS JOURNAL and Dean of Music at University of North Carolina, will have something for us. There are many others that you will hear and should know. The program is a program of action, a program of deeds, a program of demonstrations and a program of discussions. Very few papers and many, many things to see and hear.

Richmond is anxious for us and is planning a week full of entertainment. There will be an auto ride visiting all historic points. The High School is preparing an operetta. There is to be a

concert by artists of international reputation. Yes, you may bring your dancing shoes for upon one evening the music of the feet will occupy the greater part of the program.

We are trying to build a program that will be of interest to you and in a great measure will help you solve many of your problems. To do this everyone should have a part in its making. Write at once to the president stating the topics you would like to have presented and discussed or the names of individuals you would like to see on the program.

L. L. STOOKEY, *President.*

## TWO EXCELLENT (*New*) CHORUSES

APPROPRIATE FOR ALL OCCASIONS

***Especially* COMMENCEMENT and CLASS DAY**

THE MUSIC BY RICHARD KOUNTZ

### AMERICAN ODE

Chorus for MALE or MIXED VOICES with optional SOPRANO (or TENOR SOLO).

Text by Gilbert Purcell.

In this work we are offering something of great and lasting value to American choral music. The text is a masterly piece of writing. It is a modernized development of the thought expressed in the text of "America." As such it finds its place in divine worship as well as in gatherings of a secular nature.

Originally written for large chorus, it can be performed successfully by a quartet alone. The concluding part is the last verse of "America," in which the audience may join, making it suitable for all public gatherings. Price, 60 cents each. Orchestrations can be rented.

### SPRING COMETH

For SOPRANO (e to g), SOPRANO or ALTO (d sharp to c) and ALTO or BARITONE (c to c sharp.)

Text by Alexander Bair

It will meet the great need of suitable choral material for Pubic School music work and to make available to supervisors and teachers a cantata that is dignified, colorful, melodious and dramatic and yet one that may be sung easily by large or small choruses either with or without soloists. The extremes of these ranges are seldom touched and then only in soft passages or when doubled in other voices. The Baritone line has been kept severely within a range easily reached by all male voices found in High Schools. Certain passages may be used as solos at the discretion of the director. Price, 60 cents.

#### ONE OF MANY

M. Witmark & Sons—Gentlemen:

June 25th, 1926.

I have just examined with the greatest interest "The American Ode" by Richard Kountz which I expect to hear performed at Conneaut Lake this summer.

Knowing the ability of the composer as I do, I am not surprised at the high standard set by this composition. I am impressed not only with its creative musicianship, but also with its practical value, since it is admirably adapted to performances by choruses of average ability, without requiring exceptional resources even for solo parts.

This should make it most helpful to schools and amateur organizations all over the country who are constantly looking for patriotic numbers that have a musical value and are at the same time clearly within reach of their abilities.

The cantata "Spring Cometh" is also an interesting piece of work and I am sure that this has already proved its significance.

With congratulations on your services to American music and all good wishes for your continued success,

Cordially yours, (Signed) SIGMUND SPARTH.

We Will Gladly Send Them on Approval

**M. WITMARK & SONS—Dept. P.** 1650 BROADWAY  
NEW YORK

Mention the JOURNAL when you write our Advertisers

## FOR CLASS WORK IN PIANO INSTRUCTION

We call attention to the following "Finger Song" series which present the study of fundamentals in a practical and logical manner.

### TEN IDEAL LESSONS FOR CHILD TRAINING IN PIANO STUDY

By Kathleen Air, Price, 50 cents

A plan of class instruction in Piano which meets the child's inner conception of what "learning music" should be. In procedure it is simple and natural, *adapting the work to the child*, thus stimulating the initiative and encouraging originality of expression. Instead of *ruling and dictating* it *develops and awakens*, holding the interest always, creating a love for music and a keen desire for progress. The knowledge gained gives a firm foundation upon which to base future study.

### MUSIC WRITING BOOK FOR SCALES AND CHORDS

By Kathleen Air, Price, 60 cents

Teaching the syllable names of notes as well as letter names and numbers; chords with their inversions, and shows the number of the scale note on which each chord is built. A range of four octaves is used.

### FINGER SONGS FOR THE PIANO

By Edna Densmore, Price, 60 cents

Tuneful first melodies, using large notes and intended to be used for daily sight-reading at the piano.

### FINGER SONGS FOR TWO

By Helen Gilmore, Price, 50 cents

Attractive melodies for the pupil with harmonized accompaniment for the teacher. Aside from the actual pleasure derived from the playing, this form is considered most important in furthering the development of rhythmic feeling.

### A NEW MUSIC NOTE BOOK

ADD-A-PAGE MUSIC NOTE BOOK...25 cents

15 Sheets of Staff-Ruled Paper

10 Sheets of Letter-Ruled Paper

Loose-leaf style with a heavy paper cover, extra Leaves easily added. A practical accessory.

## CLAYTON F. SUMMY CO., PUBLISHERS

429 South Wabash Ave.

Chicago, Ill.

\*(Send for Catalogue and Terms)



## *Now the entire Community can sing Christmas Carols*

With the same equipment used in public school assembly singing.

## SIMS SONG SLIDES

Offer you the old favorite Christmas songs, and also several rare carols new to American audiences. Lovely and exquisite, they are worthy to answer the demand for fresh carol material.

*Ask for special holiday lists and prices.*

## SIMS SONG SLIDE CORP.

KIRKSVILLE, MISSOURI

*Sole distributors of Sims Song Slides.*

Mention the JOURNAL when you write our Advertisers

## *Southwest Conference*

SUDIE L. WILLIAMS, Dallas, Texas, 2nd Vice-Pres. and Editor

MABELLE GLENN, Kansas City, Mo., Pres.

MRS. MABEL SPIZZY, Muskogee, Okla., 1st Vice-Pres.  
FRANK A. BEACH, Emporia, Kan., Sec.

J. LUELLA BURKHARD, Pueblo, Col., Treas.  
EUGENE H. HAHNEL, St. Louis, Mo., Auditor

I have just returned from a visit to Tulsa and let me assure you that no music supervisor or music teacher in the Southwest can afford to stay away from the Tulsa Conference in March.

### **A MESSAGE FROM THE PRESIDENT**

I visited Mr. Bowen's voice classes and glee clubs and I know that he has much to give to teachers of vocal music. After a conference with his enthusiastic directors of band and orchestra I am quite sure that no National Conference has been more helpful in instrumental music than our Tulsa Conference will be. Miss Richard, supervisor of appreciation in Tulsa, is carrying out an interesting program so she will have much to show us in March.

The Tulsa citizens are backing this conference in every way. Representatives from all music clubs and all music interests met in conference during my visit in Tulsa and one rarely sees more genuine enthusiasm. We can count on the Tulsa meeting being similar to the Lincoln meeting long ago and the Evansville meeting during the war when everybody from the mayor to the newsboy around the corner was actively engaged in making the Conference a success.

Hotel Mayo can house the entire Conference in an unusually satisfactory way. At the last three National Conferences the attendance has been so large that the old members had a difficult time finding their friends, and I have wondered how

many contacts the new members made. I have often been grateful that my first Conference was in the time when we were small so that I didn't have to view the leaders at long distance but from the first was made to feel that I *belonged*. We want our first Southwest Conference to be a big family gathering with everybody feeling that he "belongs" and everybody participating.

That is the reason we are not going into sectional meetings. We all are going to be present at the discussion of all public school problems, for most of us have all problems to solve at home.

High school teachers can participate best by bringing their singers and instrumentalists. Please read carefully instructions from Mr. Bowen and Mr. Beach, who have the organization of chorus and orchestra in hand. All supervisors of grades and high schools may participate by bringing contestants for the Music Appreciation Contest. Read what Miss Lowry has to say in her letter to you.

We are delighted to welcome Wyoming into our Southwest Conference. Wyoming writes that she has thirty supervisors, twenty of whom met in Casper at the State Teachers Association and after an enthusiastic meeting voted to join the Southwest Conference for this year at least. We are appointing Mr. G. E. Knapp, Laramie State Teachers College, as chairman of a committee on rural music. Will you who are particularly interested in music in the rural communi-

Over  
8000  
Schools  
use

*Ascher's*

**Publications**

for their

Orchestras  
and Bands

*Investigate* !

*If you are not acquainted with Ascher's Publications, fill in the coupon and we will send you, without cost or obligation, sample Violin and Cornet books together with complete catalog.*

EMIL ASCHER, Inc.,

1155 Broadway, New York

Please send me, without cost or obligation, sample Violin and Cornet books, together with your complete catalog.

Name .....

Address .....

**NEW! Six HIGH SCHOOL MARCHES for MILITARY BAND NEW!**

Original material effective for any combination of band instruments as used in school work.

By  
**FORTUNATO SORDILLO**

Assistant Director of Music  
Boston Public Schools

Price: \$1.00 each. Extra Parts, 10c.

**PUBLIC SCHOOL LOOSELEAF METHOD for ORCHESTRA and BAND INSTRUMENTS**

by  
**JOHN O'SHEA** **FORTUNATO SORDILLO**  
Director of Music Asst. Dir. of Music  
Boston Public Schools

A progressive and practical teaching plan for class instruction, in seven series of five lessons each.

*Each Series per Instrument, 35c. Special Manila Cover with General Instructions, 10c.*

Published by

**CARL FISCHER, Inc.**  
Cooper Square, New York  
Boston and Chicago

**Ithaca Institution of Public School Music**

**GRADUATES PLACED**

**T**HROUGH the Placement Bureau of this Institution all the Graduates of the Class of 1926—Twenty of them—were placed in responsible positions.

Three and four year courses leading to the degree of Bachelor of Music (Mus. B.)

New Courses—Beginning Sept. 1927—  
—for Instrumental Supervisors.

ADDRESS THE DEAN

**Albert Edmund Brown**  
DeWitt Park Ithaca, N. Y.

Mention the JOURNAL when you write our Advertisers

ties write to Mr. Knapp and offer to help him on this committee. America will never be musical until *all of us* are interested in the music problem of rural communities, for over fifty per cent of the boys and girls of America are trained in rural schools. Let us get behind Mr. Knapp and make the work of his committee function in every state in the Southwest Conference.

If every member helps, this first Southwest Conference is going to mean much to the future development of music in school and community life of this territory. Ask yourself—"What can I do to help?"

Yours sincerely,

MABELLE GLENN,  
President, Southwest Conference.

Our president has asked me to preside at the Junior High School session of the Conference.

**A MESSAGE  
FROM  
MR. KENDEL**

In order that the session may function in the best possible way, your chairman is most anxious to secure certain information. May I ask every teacher of music in junior high schools to write me at your earliest convenience stating the classes offered in your school, the number of pupils in each class, designating the courses which are required and those which are elected. State the number belonging to the orchestras, bands and glee clubs. Are the orchestras and bands directed by an instrumental specialist or does the regular teacher handle the work? Are you offering instrumental instruction in your school? Is the instruction provided by the Board of Education or are the pupils asked to pay a nominal fee?

We should be glad to receive suggestions from you, outlining the ideal music program for junior high school and suggesting problems you would prefer to hear discussed at the conference.

This seems an alarming array of questions but I am very sincere in my desire to make the Junior High School Session a most helpful one. Your generous response to the request for information will add materially in making this possible. A report will be published in next month's JOURNAL in respect to this request.

Cordially yours,

JOHN C. KENDEL,  
Junior High School Committee,  
414 14th Street, Denver, Colo.

One of the several big features in connection with the meeting of the Southwest Music Supervisors Conference at Tulsa, March 2, 3, 4 and 5, will be the concert on the last evening of the Conference by the Southwest High School Chorus and Orchestra. As announced in the October JOURNAL the Chorus will be composed of 500 boys and girls from the high schools in the nine states representing the Conference. The program selected by the committee is as follows, the names of the publishers of the music being given, as well as the titles and composers.

"Unfold, Ye Portals" (Redemption) .....Gounod (Schirmer)  
Celestial Choir  
Chorus and Orchestra  
"Out of the Silence".....Galbraith (Ditson)  
"Out Where the West Begins"  
Gaines (Birchard)  
Tenor and Flute Soloists  
"Requiem" .....Bantock (Birchard)  
"Listen to the Lambs".....Dett  
"Hallelujah Chorus" (Messiah)  
Handel (Schirmer)

The above numbers will be given in connection with the program of the Southwest Orchestra.

Supervisors in the schools of the Southwest Conference States are urged

Use your Educator No. 2 twenty minutes at every rehearsal. My success in winning the S. D. H. S. Championship this year (1925) was greatly helped by the use of your "Educator." Should have been in every Band Room years ago. A. T. Ireland, Dir. V. H. S. Band and State Univ. Band (Ex-U. S. Army Band Leader).

## EDUCATORS EDUCATE with the EDUCATOR

By Results Attained Shall  
It Be Known

Facts! Read what others say.  
Results! Use The Educator  
Modern Method.

BOOK I. For Bands just beginning, 30c Each Book.

BOOK I. For Orchestra, 60c Each Book, Piano \$1.00.

BOOK II. For Individual Study and Unison Practice, \$1.00 Each Book. For all Band Instruments.

Used your "Educators" to start my H. S. Band. After completing this set we used your "Promoter" and "Artarmo" set. This same Band won the State H. S. Championship April 31, 1926, held at State Univ., Columbia, Mo. The Band owes much of this success to the good foundation they received from "THE EDUCATOR." Karl E. Webb, Supervisor.

**C. L. BARNHOUSE**  
CONSERVATORY BUILDING

*Music Publisher*  
OSKALOOSA, IOWA, U. S. A.

## Bits o' Blarney New Irish Operetta

Just out. Replete with melodies. Modern dress. Lines and lyrics held together by interesting plot. Setting: Exterior showing caretaker's cottage. You'll love droll Mike O'Noole and sympathize with, while you laugh at the lovers in their quandary.

### Get Examination Copies

Try Before You Buy

**MYERS & CARRINGTON**

SCHOOL OPERETTAS

Redwood City California



## Free Copies

Mention the "Music Supervisors Journal" and ask for a free copy of each of the following:

"New Fall of 1926 Public School Choruses."

"Professional Copy of Public School Choruses."

"Professional Copy of S. S. A. Cantata, 'The Childhood of Hiawatha.'"

"Professional Copy of the S. A. B. Cantata, 'Rip Van Winkle.'"

"Professional Copy of the Two-Part Cantata, 'The Spirit of '76.'"

**LORENZ PUBLISHING CO.**

216 W. 5th St., Dayton, Ohio  
70 E. 45th St., New York  
218 S. Wabash, Chicago

Mention the JOURNAL when you write our Advertisers

to secure these numbers and use them as a regular part of their choral work during the winter. This will make it possible to select the best singers to send to Tulsa. Each school should send a quintet of singers, the voice parts to be divided into first and second sopranos, alto, tenor and bass.

While in Tulsa, members of the Chorus and Orchestra will be entertained in the homes of Tulsa people. All other expenses must be borne by the school sending them. Two rehearsals daily will be held during the first three days of the Conference, and these rehearsals will be scheduled so that all members of the Conference may attend them and observe the methods used to obtain such results as are possible in all high schools.

Letters of information concerning membership in the Chorus, and other details should be directed to the chairman of the Chorus Committee.

Committee—George Oscar Bowen, Tulsa, Chairman; Guy L. Hague, Kansas City, Mo.; Grace V. Wilson, Topeka, Kansas; Mrs. Frances Smith Catron, Ponca City, Okla.; Mrs. Adolphine S. Kohn, Las Vegas, N. M.; Miss Alva Lochhead, Fort Worth, Texas; John C. Kendel, Denver, Colo.; Homer Hess, Conway, Arkansas; Mary M. Conway, New Orleans, La.

—o—

The announcement that the high school students of the states of Arkansas, Colorado, Kansas, Louisiana,

**A MESSAGE FROM MR. BEACH** Missouri, New Mexico, Oklahoma, and Texas

are to have the opportunity of playing at the meeting in Tulsa under the direction of a nationally known conductor has already elicited many expressions of interest and approval from supervisors. The National High School Orchestra at Detroit was an outstanding success, but manifestly a comparatively

small number of students from the Southwest could be included. The Tulsa Conference is to afford this privilege to more than one hundred fifty young musicians.

The instrumentation of the orchestra of one hundred fifty-five pieces will be as follows:

30 First Violins	4 Clarinets
30 Second Violins	4 Bassoons
18 Violas	6 Trumpets
18 Cellos	6 French Horns
15 Double Basses	4 Trombones
6 Harps	1 Tuba
4 Flutes	5 Percussion
4 Oboes	

The detailed program will be announced as soon as the approval of the guest conductor is received.

Supervisors of the Southwest are asked to send at once the names and addresses of players whom they may consider eligible, stating instrument of each player, and his or her experience. Music will be forwarded to all selected players upon receipt of application. All players must thoroughly master their parts before going to Tulsa.

Members of the orchestra will be entertained in Tulsa homes. They will be granted the special rate of one fare and one-half.

Rehearsals will begin on Wednesday, March 2nd, and the final program in conjunction with the Chorus will be given Friday evening.

Orchestra Committee—Frank A. Beach, Chairman, Emporia, Kansas; John C. Kendel, Board of Education, Denver, Colo.; Eugene Hahnel, Board of Education, St. Louis, Mo.; George W. Keenan, Board of Education, Kansas City, Mo.; H. H. Ryan, Central High School, Tulsa, Okla.; Milford L. Landis, Central High School, Tulsa, Okla.; Forrest L. Buchtel, K. S. T. C., Emporia, Kansas.

The avowed purpose of the Southwest Conference is to do things rather than to talk about them, and following this idea, the music appreciation committee is organizing a music appreciation contest to be conducted at the Tulsa meeting. The contest will not be on memory only,—in fact memory will be the least important feature in it; but it will include many fundamental musical points such as ability to distinguish different types of marches, different types of dances, as waltz, minuet and gavotte, ability to distinguish by sound certain instruments of the orchestra, response to mood in music. All of these points may be taught with the compositions included in any good course of study in appreciation. Therefore, if your appreciation program for the year is already worked out the preparation for

the contest need not interfere in any way. If you have not yet introduced appreciation into your system, won't you take the contest plan as a starting point?

The contest program in Tulsa will be played by the Kansas City Little Symphony Orchestra and is open to every child in this territory from sixth grade through high school. We are hoping that every student who goes to Tulsa for the high school chorus or orchestra will also enter this contest. Any students whom you wish to send for the appreciation contest will be provided with rooms in some of the residences of Tulsa.

Substantial prizes, possibly one for an individual and one for a team, will be offered, but full details cannot be given at this time.

As an aid in preparing for the contest we are broadcasting appreciation lessons from WDAF, the Kansas City *Star* station, every Monday afternoon from 3:30 to 4. If you can listen in it might be helpful, but these radio lessons are not at all necessary for adequate preparation for the contest. All of the work can be done with records in the schools.

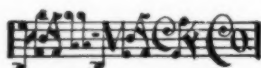
Of course every progressive supervisor is interested in the subject of music appreciation and we are counting on you to help us make the appreciation contest an event of constructive value to the whole Southwest. Our motto is "Music for Every Child, Every Child for Music." Let us show that we mean it.

If you hope to be represented in this contest won't you write to me as soon as you can. The explanation of the contest plan should be in your hands, but if it has not reached you please let me know at once.

Cordially yours,

MARGARET LOWRY,  
Chairman, Appreciation Committee,  
Board of Education, Kansas City, Mo.

#### A MESSAGE FROM MISS LOWRY



### THE BANNER

(18th in the series)

Another Song book for Schools and Teachers' Institutes is added to our successful line.

Plenty of sparkling new songs, enough of standard old selections.

Scores of Teachers' Institutes will introduce "THE BANNER". Thousands of schools will use it. Will your school?

Low Price 15c for one, \$1.65 the dozen

\$12.50 the hundred, postpaid.

A FREE Copy to any Superintendent, Principal or Supervisor.



### THE SEARCH FOR THE WING WONG JAR

High School Operetta, Japanese in setting. Visitors from the states are there. Laugh with the Batter Cake Man, be cheerful with the girls and the Professor.

Wit, humor, good taste in the dialogue.  
Sparkling Melodious Rhythmic Music,

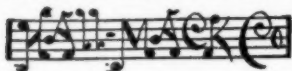
50 cents each, \$5.00 the dozen.

INSPECTION COPY sent on request.

Hall-Mack Co. 21st & Arch Sts., Phila., Pa.

National Music Co. Western Selling Agents

218 S. Wabash Avenue, Chicago, Ill.



Mention the JOURNAL when you write our Advertisers

## *Tests and Measurements Department*

Conducted by PETER W. DYKEMA

*Professor of Music Education, Teachers College, Columbia University,  
New York City*

NOTE: It is desirable from time to time to glance at the entire field of such a subject as tests and measurements. Mr. Norris, in the article which follows, not only provides this opportunity, but makes incisive criticisms which go beyond the usual review. Whether or not those who are acquainted with the advance of testing agree with Mr. Norris' rather summary treatment of certain aspects, it is certain that the article will stimulate new thought regarding particular aspects which we have a tendency to think of as established and approved.—P. W. DYKEMA.

### A CRITICAL REVIEW OF TESTS AND MEASUREMENTS IN MUSIC EDUCATION

HERBERT T. NORRIS

*Department of Music, Coatesville, Pennsylvania*

ABOUT FIVE years ago Dean Carl Seashore, of the University of Iowa, brought forth the "Seashore Test of Innate Musical Capacity." The Columbia record company put these before the public. The only other innate capacity test is the one of Dr. Max Schoen of Pittsburgh.

Thus while we have hundreds of intelligence tests we have but two tests of innate capacity. The stones hurled at intelligence tests have been mere pebbles in comparison to the boulders thrown at Dean Seashore, especially, and Dr. Schoen less violently, perhaps because his test is not so well known. There is justice and logic in these imaginary missiles, too. The Seashore test stands in evident need of revising. The Schoen test, long neglected, has not established itself.

Dr. Seashore analyzes music capacities into six qualities—pitch, intensity, time, rhythm, consonance and memory. The "pitch" test measures the individual's ability to ascertain differences in pitch varying from 30 vibrations to one-half a vibration. Thirty vibrations at pitch of *a'* means a discrimination of a little over one half a scale tone or whole step. One half of a vibration at the same pitch means a discrimination of 1/54 of a scale

step. With the average person being able to distinguish a pitch difference of three vibrations, Dr. Seashore gives the same credit for distinguishing between several vibrations and one half a vibration. The flaws of the "pitch" test are infinitesimal in comparison to those of the "intensity" test. In the first place many of the gradations of intensity are so small as to make no perceptible difference in musicianship. The greatest trouble, however, is with the test itself. One must score ninety to get a fifty-seven per centile ranking. Thus the test is too easy and is in evident need of regrading. The "time" and "rhythm" tests appear in a much more favorable light. Here are two fairly good tests of musical ability. The main objection to them is the use of clicks rather than tones, since music, itself, consists of filled intervals. The worst test of all is the "consonance" test.

Consonance and dissonance is a matter of education. Man has been trained for centuries that music is based on the triad. Yet we have been getting away from this idea since Wagner. Tonality is becoming a matter of the past. Few if any of our modern composers employ a conception of tonality. It seems that each great figure in a musical era was considered

dissonant by his contemporaries. For examples we have Beethoven, Wagner, and Stravinsky. This seems sufficient reason for throwing out the consonance test. But, over and above it we have Seashore's lack of clarity in defining what consonance really is and the impossibility of applying his attributes of smoothness and blend to the various combinations of tone. While the "consonance" test is the worst perhaps the "memory" test on the other hand is the best. The "memory" test is a series of unrelated tone groups with a differing note. The test starts with groups of two and increases to groups of six. The test is one of real musicianship and is quite reliable.

Dr. Schoen's test is one of interval testing. Different intervals which vary as to size are played upon the piano. The test is not satisfactory. Dr. Schoen takes no account of extensity factors. Intervals in a lower range sound larger than intervals pitched higher. Dr. Schoen also has an appreciation test in which he has made several endings to a theme beside the original ending. The proper answer, of course, is to pick the original. Yet we must compliment Dr. Schoen on his musicianship in being able to concoct several endings that are as good if not better than the original. The doctor's humility makes the test of slight value.

If the reader has had the courage to go this far I am quite sure that he will be convinced that the innate capacity tests are far from perfect. Yet these tests have had quite an effect on music education. The Eastman School of Music, in Rochester, refuses to admit any one who cannot pass the Seashore test. The school thinks it has some sort of correlation between achievement and the gradings on the Seashore test. When confronted with overwhelming facts of the tests' inefficacy, the music psychologist offers the retort that the Seashore test is

better than nothing. This is like hiding behind a matchstick. About ten years ago radio in America was looked upon in exactly the same manner as one looks upon these tests. It was only by perfecting that radio has reached its present state. We must proceed similarly with innate musical capacity testing. Let us reject each product until we are sure that we have something quite valid and sufficiently reliable.

The achievement tests, in contrast to the innate capacity test, seem much more reliable although one may well question their validity. What is musical achievement? To the performer it may be anything from box office receipts to a subjective pleasure in playing. We are not concerned with that type of activity. Our interest is in the achievement of the group and especially in that of the public school group. According to Professor Dykema of Columbia the three aims of achievement may be knowledge, power, or attitude. It is along these three lines that music achievement testing has developed.

The Kwalwasser-Ruch, the Beach test, and the Gildersleeve test concern themselves primarily in testing knowledge. They test such things as musical terminology, symbols, key signatures, rhythmic variations and auditory imagery. The great discussion is as to whether the things tested are the real ends of music education. There are many who believe, to quote Professor Dykema, that all these items (a more or less technical knowledge of music) are incidental and intellectually negligible provided only the child can sing, play or listen intelligently, and with desired speed and correctness. This is the "Power" group.

We find a continual battle between the "knowledge" group and the "power" group. The knowledge group claim that the "power" group are trying to cover up inefficient teaching. The "power" group

claim that the "knowledge" group are forcing on the child something that he will never need in later life. My personal opinion seems to be with the "knowledge" group. Mr. Adler, of the Columbia psychology department, has made the statement that a knowledge of the technical terminology generally means a grasp of the subject. While few will go the whole way with Mr. Adler many of us will agree that certain factual knowledge is essential in any subject. Surely the best method is to combine the knowledge and power ideals.

There is a third group known as the attitude group. They care little or nothing about musical results as long as a certain amount of happiness is obtained in musical activity. Surely this is contrary to the laws of life. In the world of activities one's success depends upon results and small stress is laid upon the method of obtaining them. It is, however, possible to combine "attitude" with "power" and "knowledge." One can enjoy music while learning something about it.

As mentioned above all the music tests of achievement are knowledge tests, no matter what other disguise they may have. Most of the so-called "appreciation" tests are anything but tests of appreciation. Appreciation is an emotional state. Psychologists have done little with the emotions. The experiment of the cat in the glass cage, whose digestive system stopped working when it saw a dog, is one of the few cases on record. It is difficult to determine what causes an emotional state. The minute one examines it, the sensations are gone. In the standard example of the Dvorak "New World Symphony," the first movement has the effect of happiness, the second that of sadness. What is there in the music itself to cause these diametrically opposed feelings? Perhaps some day we shall

know more about man's emotions. Until then let us forget about appreciation tests.

Yet despite that these tests can measure only one phase of achievement, in so doing they are accomplishing a great deal. If the test becomes sufficiently standardized one may be able to compare the work in the respective grades of the various countries of the world.

Then, too, they will act as a check to see whether or not the pupil is up to the standard of his innate capacity. One will see how much is being done—and how efficiently.

Finally, the innate capacity and the knowledge test may be used for vocational guidance. The field of music is the only one that has tried to make a scientific study for vocational purposes. It is an effort that will some day reap its own reward.

In conclusion tests and measurements can but enhance the work in music education. If Dr. Seashore and his assistants have failed to analyze music into its component parts, they have accomplished a start. They are the pathfinders. As such, they blunder and stumble. Those who follow may make a straighter road.

The same is true of the achievement tests. No one knows what should be accomplished in music education. This is true of other fields as well, but a greater proximity has been reached as to what should be the goal of accomplishment. When we know what we want in music education the test maker's job will be a much easier one.

The ideal is to know each man's capacity for music and to help him obtain it. It is the principle of the liberal education. Can it be obtained any other way than through tests and measurements in music?

During the last century the teaching profession has changed from a small country store, trading in knowledge, to a well directed and efficiently run corpor-

ation. The metamorphosis has not only changed the seller but has affected the buyer as well. Schools are no longer open only to those who by distinction of birth were considered eligible for learning. Nor do schools content themselves with being so-called finishing schools for gentlemen. A liberal education has come to mean a preparation for man's place in the economic world and an ability to appreciate the higher things in life.

When education had been offered only to the few, the new democracy in learning gave of its gifts indiscriminately. Any one with sufficient perseverance was now enabled to obtain any desirable quantity of knowledge. Yet even in this ideal situation certain persons fell by the wayside. It became evident that certain persons in spite of effort could not reach the goal of higher learning. Certain people began to wonder if there wasn't an individual capacity for learning. Just as a man might fill his stomach with a certain quantity of food, so might his intake of knowledge be limited. Thus the study of intelligence testing was born. Names such as Binet, Terman and Thorndike have become figures in educational history.

A new movement, though in reality quite an old one, was an offspring of intelligence testing. Since time imme-

morial knowledge tests had been given. The new phase of testing was an effort to make some sort of correlation between the man's innate capacity and his achievement. Was the individual realizing his natural equipment to the full? An attempt has been made to standardize the achievement test as well as the intelligence test. Thus with the perfecting of both tests a fairly good picture of the individual's mental make-up could be obtained.

Of course the intelligence and achievement movement has not proceeded without opposition. Much of this opposition has for its basis a foundation of something more than shifting sand. The tests, themselves, are far from perfect. There is considerable doubt as to whether the so-called "intelligence" test gives an estimate of only innate capacity. Achievement tests have never been standardized. There are as many different standards of higher learning as there are colleges in this country. Then, too, there is a social factor. If every man were certain of his intelligence quotient would this not tend to form various strata of society based on an aristocracy of the intellect? Many such questions have not been answered. Yet, the intelligence and achievement movement carries on. Its social utility can not be doubted when it prevents the individual who is incapacitated for higher learning from wasting precious time and energy.

There is another aspect to the situation. A new science called vocational guidance has been an outgrowth. This movement is in its earliest infancy, but presents wonderful opportunities. If we can tell at the age of five whether a student should be a plumber, a bank clerk, or a minister of the gospel, the many emotional difficulties that arise when one attempts to do the impossible will be reduced to a minimum. What a splendid future there is for mankind!

### The Art of Trumpet Playing

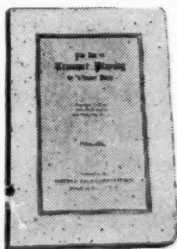
By VINCENT BACH  
Trumpet and Cornet Soloist,  
formerly member of the Boston Sym-  
phony Orchestra, and Russian Bal-  
let of the Metropolitan Opera Com-  
pany, New York.

A book of inestimable value to music supervisors and band instructors who should use it as a guide teaching band members how to play correctly. Contains a history of all brass instruments; tells how to select and test an instrument and the kind of mouth-piece to use. Several of the vitally interesting chapters are: "Correct Embouchure," "Tonguing" (single, double, triple), "Tone Production," "Phrasing," "How to produce high and low notes without effort" (Non-Pressure System), "How to play in a band," "How to practice," "Breath Control," etc. No other book of equal value has ever been offered to progressive musicians. 50 cents Postpaid.

**VINCENT BACH CORPORATION**

237 East 41st Street

New York City



Mention the JOURNAL when you write our Advertisers

## *Instrumental Music Department*

Conducted by J. E. MADDY, *Supervisor of Music, Ann Arbor, Mich.*

### CONFERENCE STANDING COMMITTEE

J. E. MADDY, Ann Arbor, Mich., Chairman  
V. L. F. REBMANN, Yonkers, N. Y.  
JAY W. FAY, Louisville, Ky.

LEE M. LOCKHART, Council Bluffs, Iowa  
RUSSELL V. MORGAN, Cleveland, O.  
C. M. TREMAINE, 45 W. 45th, New York City, Sec.

## NATIONAL ORCHESTRA FOR SUPERINTENDENTS' MEETING

THE GREATEST task before the music supervisors of today is to secure adequate recognition for music as a subject in equal importance with other subjects. For the first time in school history the opportunity has presented itself for the supervisors to show the superintendents of the country just what is being accomplished in school music and *how* it is being accomplished.

Music, vocal and instrumental, will have a major place on the program of the Department of Superintendence at its annual meeting at Dallas, Texas, February 27th to March 3d. Music will be a part of every general meeting and of most of the sectional meetings, according to plans made by Dr. Randall J. Condon, President of the Department of Superintendence and Superintendent of Schools at Cincinnati. The musical organizations will include the National High School Orchestra of 260 players; a chorus of 800 children from grades five, six and seven, of the Dallas schools; a chorus of 600 colored high school students; The Dallas Teachers' Chorus; a choir from Southern Methodist University; a famous organist; and various groups of instrumentalists from the National Orchestra. The climax of the meeting is scheduled for Thursday evening, when the National Orchestra and Children's Chorus will perform and Superintendent

Webster of Minneapolis will give an address on "The Values of Music in Education."

Dr. Condon is very anxious to have every state represented in the orchestra. To date only twenty-five states have responded to the call. They are Texas, Arkansas, Oklahoma, Kansas, Iowa, Colorado, Minnesota, Illinois, Nebraska, Wisconsin, Michigan, Indiana, Ohio, Pennsylvania, West Virginia, Virginia, North Carolina, Florida, Louisiana, Alabama, Tennessee, Massachusetts, New York, South Dakota and Maine. If your state is not listed above, get busy and enter one or more players.

The final date for enrollment has been extended to December 15th, which should allow ample time to make the necessary arrangements. Dr. Condon has sent an appeal to every member of the Department of Superintendence, asking them to enroll players and endeavor to induce their Boards of Education to assist in financing the expense of sending representatives. We still need 55 violins, 25 violas, 19 cellos, 20 basses, 4 oboes, 6 bassoons, 7 French horns, 3 trombones, 2 tubas, 1 percussion player, 2 English horns and 7 harps. Cornets, clarinets and flutes are already over-enrolled, though the best players will be selected from the total list of applicants with certain allowances made for representation from all the States.

Arrangements have been made for the housing of the players in the homes of Dallas High School students without cost, while parents will be entertained at a uniform fee of \$2.00 for room and breakfast, per day.

The program will include the following numbers for which the publishers are providing special editions:

1. *Midsummernight's Dream*  
Overture ..... Mendelssohn
2. *Symphony, "Eroica", first*  
movement ..... Beethoven
3. (a) *Warum* ..... Schumann  
(b) *Minuetto for Strings* ..... Bolzoni  
(c) *Largo (with organ)* ..... Handel
4. *Finale from "Symphony*  
*Pathetique"* ..... Tchaikowsky
5. *Spanish Caprice* ..... Rimsky-Korsakov

The music will be sent out before the Christmas vacation so the players will have ample time in which to prepare themselves for the concert.

**THE INK IS STILL WET ON THIS NEW  
BENNETT ORCHESTRA FOLIO No. 2**

Written and Arranged by  
HAROLD BENNETT

Contains sixteen easy orchestra compositions, and is the greatest collection ever offered to the amateur, community,

**SCHOOL ORCHESTRAS, ETC.**

The Folio Features

**Four Violin Parts—**

Solo Violin, 2nd Violin accompaniment, 2nd Violin obligato and 3rd Violin Obligato.

**Saxophones—**

Solo or lead parts for the C and E-flat Saxophones, these to be used as solo with piano accompaniment or as lead part in absence of First Violin in connection with other orchestra parts. Duet and Trio combinations can also be made.

Cornet and Clarinet parts in B-flat, Horns in E-flat.

Published for full Orchestra instrumentation. Price, each Orch. book, 50c.; Piano Acc., \$1.00

**CONTENTS**

<i>College Boy</i> ....March	<i>Have a Little Fun</i>
<i>Concord</i> .....March	<i>Comedy Tune</i>
<i>Sabo</i> .....March	<i>Little Arab</i> ..Fox Trot
<i>Power</i> .....March	<i>Sola</i> .....Fox Trot
<i>Precision</i> .....March	<i>Village Chimes</i> ..Waltz
<i>Delmar</i> .....March	<i>Little Marie</i> ....Waltz
<i>Aunt Hannah</i>	<i>Dawn</i> .....Reverie
Char. March	<i>The Buglers</i> ..Overture
<i>Anona</i> .....Serenade	<i>Energy</i> .....Overture

Send for Sample First Violin Parts  
Also Published for Band

**Fillmore Music House**

528 Elm Street

Cincinnati, Ohio

Applications should be sent to the nearest member of the National Orchestra Committee. Upon receipt of the applications, questionnaires will be sent to the players for the purpose of ascertaining the qualifications and ability of the applicants. The Committee would like to have 2000 applications from which to select the best 260 players in the country. The members of the National Orchestra Committee are: J. E. Maddy, Chairman, Box 31, Ann Arbor, Mich.; Dr. V. L. F. Rebmann, Director of Music, Board of Education, Yonkers, N. Y.; Lee M. Lockhart, Director Instrumental Music, Board of Education, Council Bluffs, Iowa; Walter H. Aiken, Director of Music, Board of Education, Cincinnati, Ohio; Glenn H. Woods, Director of Music, Board of Education, Oakland, Calif.; Edgar B. Gordon, Professor of Music, University of Wisconsin, Madison, Wis.

*How to Estimate Expenses to Dallas for  
National Orchestra*

1. Ascertain one way railroad fare.
2. Add one half fare for return trip.
3. Add pullman fare, at \$3.75 per night for lower, or \$3.25 for upper.
4. Add price of meals on train and two meals per day for six days while in Dallas. (Lunches may be carried to save dining car expense.)

Twenty dollars should be sufficient for meals and spending money in addition to railroad fare and pullman. Rooms and breakfast will be provided by hosts in Dallas.

Total expenses for a Detroit player would not exceed \$87.00. From St. Louis, \$63.50. These total figures include dining car meals and lower berths. One concert should provide expenses for one player from any part of the country. Boards of education have been urged to help. Try both.

Mention the JOURNAL when you write our Advertisers

## NATIONAL SCHOOL BAND CONTEST

THE FIRST recognized National School Band Contest was held at Fostoria, Ohio, June 4th and 5th, 1926, under the auspices of the Conference Standing Committee on Instrumental Affairs and the National Bureau for the Advancement of Music. Ten states were represented by thirteen bands which had won first or second place in the state events. The first place was won by Joliet, Ill.; second place by Fostoria, and third place by Ogden, Utah. This contest was preceded by state-wide contests in fifteen states and one sectional contest in New England, representing approximately 300 bands in all.

Another National Band Contest will be conducted next year under the same auspices and a booklet explaining the contest numbers is now ready for distribution and may be had, on written request, from C. M. Tremaine, Secretary, 45 West 45th St., New York, N. Y.

These band contests have a twofold purpose, one of which is to foster the playing of a better class of music by school bands and the other is to raise the standard instrumentation of school bands in order that a better class of music may be adequately performed. This year's booklet contains a well balanced instrumentation list which will be the basis for

judging this point in the State and National contests. This list will probably be revised in the future, as the result of negotiations between members of the Committee and well known professional band directors in an effort to establish a standard instrumentation for professional as well as school bands. Once such a standard is set the publishers of band music will soon provide suitable transcriptions and the future promises outdoor symphonic music in abundance. As evidence of this desire on the part of the publishers Carl Fischer, Inc., has consented to publish a full conductor's score to the required selection for class A bands at the National contest.

During the National Band Contest at Fostoria the band people present perfected the organization of the National School Band Association to which members and directors of school bands are eligible. The officers elected were Hyrum Lammers, Ogden, Utah, president; A. R. McAllister, Joliet, Ill., first vice-president; J. W. Wainright, Fostoria, Ohio, second vice-president; C. M. Tremaine, New York, secretary-treasurer. Dues were set at 10c per annum per member and arrangements made to provide suitable pins for members at a nominal fee.

	<b>MUSIC PRINTERS</b>	
<b>PRINT OPERETTAS - CANTATAS</b> <b>SCHOOL MUSIC OF ALL KINDS</b>		
<i>We print for John Church Co., Willis Music Co., Myers &amp; Carrington, Eldridge Entertainment House and many others</i>		
<b>SEND YOUR MANUSCRIPTS TO US FOR QUOTATION</b> Estimates Gladly Furnished		
<b>THE OTTO ZIMMERMAN &amp; SON CO., INC.</b> CINCINNATI, OHIO "The Music Printer" ESTABLISHED 1876		

Mention the JOURNAL when you write our Advertisers

## A SURVEY OF BAND MATERIAL

RUSSELL V. MORGAN AND HARRY F. CLARKE  
Cleveland, Ohio

A REPORT submitted to and accepted by the Standing Committee on Instrumental Affairs of the Music Supervisors National Conference, Detroit, Michigan, April 12, 1926.

This comprehensive list of nearly 600 compositions suitable for school bands will prove of inestimable value to school band directors. It was compiled with great care and perseverance, as every number listed was played through by a school band before being included on the list,—then carefully classified.

The material presented in the survey is graded according to technical difficulty in the following manner:

Grade I. Easy material for beginning bands of all school ages.

Grade II. Simple material for junior and senior high school bands having at least half a year of training.

Grade III. Material of intermediate difficulty for junior and senior high school bands having at least a year of thorough training.

Grade IV. Advanced material suitable for well-organized senior high school bands.

Grade V. Material for the highest type of school concert bands.

In each grade similar types of compositions are grouped as follows:

Division A—Marches.

Division B—Concert Pieces.

Division C—Selections.

Division D—Waltzes.

Division E—Overtures.

Division F—Suites and ballets.

Division G—Folios.

In addition a number of solos and duets for various instruments, with band accompaniment, are listed.

Letters after each composition refer to the publishers and to the particular edition of which it is a part.

Copies of the survey may be had by addressing C. M. Tremaine, Secretary, 45 West 45th St., New York, N. Y.

## *Largest and Most Complete Stock of Sheet Music and Books in the Country*



We have received recently many new and interesting publications and will be glad to include these in any selections which you may order from us.

▼ ▼  
**Lyon & Healy**  
Wabash Ave. at Jackson Blvd.  
CHICAGO

### Elementary Theory of Music

Used as a high school text by thousands of satisfied teachers and students in more than thirty states. Written especially for a one-year high school course by Frederick Holmberg, Dean of the School of Fine Arts, and Charles F. Giard, Professor of Piano and Theory, both of the University of Oklahoma. Copies may be ordered for examination, with the privilege of returning them if not adopted for use.

\$1.50

Harlow Publishing Company  
Oklahoma City, Oklahoma

Mention the JOURNAL when you write our Advertisers

## MAKING THE MOST OF CONTESTS

*(Continued from Page 13)*

is a modest winner, a good loser, and is always ready to acknowledge the good points made by the opposing side. It is just as necessary that we as teachers teach pupils how to take defeat as well as to enjoy success. We must not allow them to be discouraged if the verdict is against them, but to be able to see that in fair judging, the winner is the best performer whether it be a ball game, an essay contest, or what not.

Contests have done a great deal toward interesting a community in its schools; one feels pride in organizations that are striving towards perfection and whether or not they really reach perfection, when they have done their very best, angels could do no more.

A Jew once said to his son, "I am not interested, Issy, in how you get the money, the idea is—get it." I think most of us are not so much concerned with the vehicle we use to reach the heights, but in reaching them. If contests motivate the desire and earnestness to do a thing better than one's fellows, and through this medium certain standards are reached and maintained, then by all means let us have contests.

## THE SECTIONAL CONFERENCES

*(Continued from Page 17)*

through the opportunity for service in a wider field, through the annual meeting with its inspiring addresses by leaders, its stimulating discussions by experts, its social contacts, and through the convenience of vital information through the book of proceedings and the organ of publication.

3. Because in this age of organized effort, group organization is indispensable for the successful attainment of our aims. If we are to fulfill our duties as teachers and citizens, and if we are to command the respect of the general edu-

cators and of other organized classes or professions, we must preserve a strong, active and closely knit supervisors' conference.

4. Because of the effective service which the Eastern Music Supervisors Conference has rendered to our profession in the past.

5. Because the expense involved is small in comparison to the many advantages gained by membership.

6. Because the Eastern, in order to maintain its proper place as the oldest among the sectional conferences of the country, must gain numerical strength equal to that of its sister organizations, which are expected to enroll approximately 1,000 members each.

How successful this venture will be, cannot be accurately foreseen at this time. If it is considered, however, that under the former system, one person in each state was charged with the representation of the interests of the conference, while the present plan provides for more than 200 workers who will reach into every corner of our territory, it may be fairly assumed that the membership drive will show good results. In addition, the co-operation of our committees will present the conference and the profession with the most accurate information yet obtained about the number of music educators in our territory and about the conditions under which they are working.

## YOUR LINCOLN PERFORMANCE

Lincoln's Birthday seems a long time ahead.  
The months will soon roll by. Plan now.  
Your high school pupils will like

## LINCOLN

By Dr. Edwin N. C. Barnes  
and R. Deane Shure

"All children, throughout the country, should have the experience of taking part in this cantata." *The Washington Times.*

*Fifty Cents*

"King Sol in Flowerland"—Barnes. Pageant-Cantata for upper grades and junior high.  
*Seventy-Five Cents*

"Who's Who in Music Education"—Barnes.  
Should be in the library of every supervisor.  
*250 Pages—\$3.00 postpaid*

MUSIC EDUCATION—Washington, D. C.

3. "Listening" classes should be organized so that pupils could be taught that art without any direct references to structure, harmony, etc. Questions will naturally come as a consequence of the interest aroused by the music.

#### *Secondary*

1. The qualifications of a teacher of appreciation should include a good musical education; an acquaintance with other branches of education so comparisons could be drawn from them; and highly cultivated sense of musical taste and faith in the youth to perceive and enjoy music.
2. Talk less about music and listen more to it.
3. Advocates music credit for entrance to colleges on par with Latin, history, mathematics, etc.
4. Orchestra, harmony, instrumental instruction, voice classes and other subjects taught and included in modern school programs seem to be neglected by the author.

#### *College*

1. Subjects like harmony, counterpoint, and specialization upon instruments, voice, etc., fall in this category.

A full chapter is devoted to "College Glee Clubs." It is here that we are made acquainted with the type of work and ideals that Dr. Davison does and advocates. In view of the remarkable results that he has attained through the adherence to these views, it would be well to accept them as a standard for that particular type of work. The last chapter deals with "Music in the Community" and in it he advocates organizing choral organizations as a means of spreading the gospel of good music. His claim that it is so difficult to organize community orchestras on account of the scarcity of players does not stand up well in view of the great number of community orchestras that are in existence. Appendix A is a typical list of examination questions given to students applying for entrance into the courses in the teaching of music. Appendices B and C are "Reports of the Commission for Consideration of Music as a College Entrance Subject."

I attach considerable importance to this book, not so much that it is a pioneer in the field, but because of the constructive program advocated by Dr. Davison, and the fearless manner in which he has approached his subject, praising where praise was due and denouncing where denouncement was earned.

—SAMUEL G. WAGNER.

#### *Elementary Theory of Music*—By Holmberg & Giard. (Harlow Pub. Co.).

The fifth edition of this book has just been sent on for review as it has been brought up to date, at least to include the mention of such

composers as Scriabine, Strovinsky, Goossens, Schoenberg, Honegger, Prokofieff, and equally modern men. The authors designed this book expressly as a text-book to "give a basis for the study and application of the rudimentary material used by the 'music maker.'" I cannot help from commenting upon a remark which the authors inserted in the first edition of this book and which was reprinted in this edition. "We further feel that not more than three credits should be accepted for a High School Diploma and that the course in the Theory of Music must be one of the three." I must beg to disagree with them upon that; any subject of meritorious educational advantages should not be limited to a lesser degree than any other curricular study. Music should not be allowed to occupy a lower plane than Modern Languages or Latin or Mathematics. While the authors might allow a pupil to elect Modern Languages as a study and perhaps receive eight credits, he would limit the music student to only three. What would happen to the boy or girl who elects orchestra and also wishes to take musical appreciation and harmony? Would they be permitted to take all these subjects, or would they be limited to three semesters' work? Or, would they be permitted to take the entire course and only be permitted to use three credits of this amount for graduation? In the event of the last named condition, we would have people taking a subject that we think of sufficient importance to place on a curriculum but of not sufficient importance to allow full credit. I shudder to think that the cultural value, if not the vocational and avocational values, cease after three semesters' work in one subject in music. To require Musical Theory as one of the required subjects would be quite acceptable to the publishers of the book as well as to the authors.—SAMUEL G. WAGNER.

#### *Musical Theory*—By Arthur Olaf Andersen. (H. T. FitzSimons).

The "short lessons" which Mr. Andersen writes are divided into two volumes each containing forty lessons, or, in reality, a two year course. The book lends itself more for the studio music teacher than it does for the school music teacher. This is due to the manner in which the author has arranged his matter and not in the mode of presentation. The first lesson is upon the treble clef. Now, let us assume we would give this booklet to the children of the lower grades where we teach the clef the grade in which we make the transition "from rote to note," whether that be the second, third, or fourth grade. The children could use this first lesson to a good advantage. But the second lesson takes up the bass clef and the third the eleven-line clef. The students will not be ready for the bass clef for a few years.

to come. Therefore, as a school music student's text-book it will prove unsatisfactory, but as a teacher's guide, chapters to be used as needed regardless of what position they appear in the booklet, the booklet will serve as a useful adjunct.—SAMUEL G. WAGNER.

*Instrumental Technique for Orchestra and Band*—By Maddy and Giddings. (Willis).

I do not believe I can think of any two men who could be chosen to do this job (writing the above mentioned book) any better than the authors did it. Not only by virtue of the fact that they did do the job but by their qualifications were they the logical people. Mr. Maddy plays every instrument in the orchestra and band, mouth-organ, linoleum, Victrola, and Ampico included, and has played several instruments at various times in five symphony orchestras; he was guest conductor with the Los Angeles Symphony at the Hollywood Bowl and has had a great fund of experience with school orchestras and instrumental music. Mr. Giddings, although not equally as versatile as his co-worker, has had about as much experience in public school instrumental and orchestral work as anyone in the country. With this happy combination what else could have been asked for? Nothing has been left undone in making this book just as valuable as it can be. It is absolutely authoritative in every way and surely will be adopted as the standard in many places. The only place where any suggestions might be made is in the type of charts used for the wood-wind instruments. I prefer the old type of charts where the exact fingering is shown. There are certain combinations that cannot be illustrated by the type of chart Messrs. Maddy and Giddings procured. For instance, the C-sharp, D, and D-sharp on the third space and fourth line, respectively, are made with a half-hole for the first finger with the rest of the fingering as is recorded in the book. Nowhere can this be shown, unless it be in a footnote, on this type of chart. It would also be well to include in the oboe the few changes of fingering that are used on the old type of oboes. I believe they will be rectified with the subsequent editions of the book for the sale of this book will certainly make many editions necessary.

I must relate an interesting experiment which I tried when I first read this book. Messrs. Maddy and Giddings advocate that "playing without a conductor is the best way for an orchestra to practice balance and intonation." I wanted to see it worked as I had heard so much of what Mr. Maddy did with his Richmond High Orchestra and I had also read a great deal about a symphony orchestra in Russia that had no conductor. I purposely

stayed away from the orchestra connected with the Junior High School one period to give it a trial, and as luck would have it, the principal chanced into the auditorium and found the orchestra playing. Now, in fairness to him, I must say that he is a broadminded principal and a progressive administrator, his attitude toward music is so wholesome that I wish it could be spread throughout the orchestra. He is one of those men who believes that "nothing is too good for the orchestra and music." Anyway, he does not care to have the orchestra without a conductor. I merely mention his attitude because of his usual liberality. So, I am passing this along with a genial hint that you do not try to carry out too many of these innovations without first consulting your principal. In a conversation with him later, he said, "If this scheme is ever applicable, it would have to be with older pupils and more experienced musicians." Personally, I question the real value of this type of training for it seems that it will make mere automatons of the pupils. Another negative value may be developed. Members of the orchestra are always urged to "watch the stick at all times," the director rightfully leaving the impression that a piece is not interpreted the same way twice and that watching the conductor is of paramount importance. I feel as though playing alone might prove to be detrimental by disrupting the orchestra's attitude toward the last two phases.

—SAMUEL G. WAGNER.

\* \* \* \*

*Chesterian* just arrived from foggy London. This is the Sept.-Oct. issue. The article on "Richard Strauss" by Eric Blom is the feature.

*Musical Quarterly* (Schirmer) contains a really good article by Daniel Gregory Mason. By quoting authority after authority, Mr. Mason shows that "Workmanship" is a necessary attribute to genius. A good article for those who still insist that genius is synonymous with spontaneity.

*Music & Letters* (London) is a quarterly on the same high standards upon which our "Musical Quarterly" is built. "Arnold Schoenberg," an article by a pupil of this modernist, is well written and is quite intimate in its style.

—SAMUEL G. WAGNER.

\* \* \* \*

PUBLICATIONS OF THE OLIVER  
DITSON CO.

*Melody Writing and Ear Training*—

Frances M. Dickey & Eilene French.

This is another volume in the invaluable "Music Students Library." The method is excellent. As stated in chapter one, "The approach to all the problems of musical grammar will be through the hearing and reading of

melodies." The melodies selected for such purposes are beyond criticism. They make the book a treasure-house of beautiful folk-song and classical themes. The sequence of teaching points and organization of material generally is extremely good.

*Epochs in Musical Progress*—Clarence G. Hamilton.

A new book in the Study Course in Music Understanding (adopted by the National Federation of Music Clubs) is an important happening: and so is a new book by Prof. Hamilton.

It is easy to attain a pleasant literary style and not convey highly condensed information, and it is easy to convey information and forego literary quality. In this book Prof. Hamilton conveys more information per the hundred words than many an encyclopedia article, and yet it "reads." Such ability is manifest in all the author's work. It is a great gift.

The book parallels in scope Parry's *Evolution of the Art of Music*. It is not the first time the author has traversed that same field and this book is undoubtedly, in its precision, freedom from superfluous word, and unerring choice of the most significant material, the ripe fruit of that long thought and experience. I would not wax overly enthusiastic after a necessarily brief study of the book, but I am much mistaken if it is not about the most helpful little book that the student can have on his shelves.

*The Royal Playmate*—Operetta for children's Voices. Text is by C. S. Montayne. Music by A. Louis Scarmolin.

The story is rather pretty and well told, but by no means novel. There is a Princess in a Flower Kingdom, and she befriends a Gypsy woman who gives her a Magic Ring, and by its power the Gypsy woman is released from bondage and appears as the wished-for playmate (princely of course) of the Princess. The music, like the story, is rather pretty and well

told but by no means novel. (This completes the three-part song-form appropriate to a music review—not revue!).

*Cupid's Night Out*—Text by Frederick Kammann, Jr. Music by Stanley R. Avery.

It is styled a "whimsicality in one act." It deserves the term, for it is an extremely clever and original whimsy. The plot is quite new and intriguing, the text vivacious, the music interesting, attractive, and at times decisively compelling. Vocally the work is quite singable by high school pupils, but the text and action, while not objectionable, lead one to conceive the work as more appropriate to other than educational direction and effort. It deserves and will doubtless have a large patronage from the public at large.

*Miniature Suite for Two Violins and Piano*—Carl Busch.

There are six pieces, of about the length of Mendelssohn's "Songs Without Words," in the suite. They are very appealing in melody and full of musical interest. The second violin part (which may be omitted, being largely cued in the piano part) is as integral in the design as a part in a string quartette. In short, here are some real compositions by a real composer, and they should be received with joy and gratitude. Finally, they are quite easy, all first positions, and would make lovely material for good violin classes to study and enjoy.—WILL EARTHART.

\* \* \*

THE B. F. WOOD MUSIC CO. SERIES  
FOR ORCHESTRA

Another work of sterling value is added to the list of orchestra music for Public Schools. The editor is Francis Findlay, Head of the Department of Public School Music, New England Conservatory of Music. Full scores for conductors' use and study purposes are provided.

## Everything for BAND and ORCHESTRA

Buescher Saxophones and Band Instruments, Penzel and Pedler Clarinets, Kruspe and Graslitz French Horns, Haynes and Boston Wonder Flutes, Deagan Bells and Marimbas, Ludwig Drums and Drummer Supplies

Complete line of

### VIOLINS AND VIOLINIST'S SUPPLIES

MUSIC For band and orchestra only. Fischer, Schirmer, Fillmore, Barnhouse, Feist, and all others. Lists free.

Our shop is finely equipped for all kinds of repair work.

Ask about our agency proposition for band and orchestra teachers. Catalog and subscription to Musical Booster FREE. Write today.

### CRAWFORD-RUTAN CO.

"DEAL WITH THE PROFESSIONAL HOUSE"

1010-A McGee St.

Kansas City, Mo.



Mention the JOURNAL when you write our Advertisers

The special adaptations in instrumentation are as follows: Obligato violin and violin 1, 2, and 3 (the 3 being a near substitute for viola); E flat alto, C tenor, and B tenor Saxophones (which may be omitted if inner harmony is sufficiently provided by regular instruments); E flat horns (or altos) doubling F horns; B flat clarinet parts extra when A clarinets are scored.

The arrangements are skillful and the scores are excellently printed. The three numbers that have thus far been published are Chanson Triste, Tschaikowsky; Serenata, Moszkowski; and Barcarolle, (June) Tschaikowsky.

If the Editor will keep in mind the fact that there is a special content range for adolescents, as well as a special range of technic and instrumentation, and will accordingly not select always in the future the first popular classic that anyone hears, nor score quite so much after-beat double-stops for his lower violins, he will have a series well nigh without fault.

—WILL EARTHART.

\* \* \*

#### PUBLICATIONS OF M. WITMARK AND SONS

Watch this firm. It has just begun to turn its attention, with open eyes and quite commendable purpose, to educational publications. Mr. Julius Witmark personally is devoted to the development of this new policy.

Results to date do not all strike the bull's-eye, but some must naturally be devoted to finding the range. All are worthy of mention however. These have been received:

*Spring Cometh* — Cantata — Richard Kountz.

A delicate and sparkling bit of light writing by a good composer, for soprano, alto, and baritone, with optional solos; or may be sung quite effectively by three part treble chorus. I recommend it.

*American Ode* — Chorus — Richard Kountz.

A serious and very successful short cantata for mixed voices, written for and sung by Coneaut Lake Music-Festival Chorus, 1926. Voices managed with such skill and reserve as to make it ideal for High School Choruses. Impressively beautiful. It will be published also by Witmark for male voices and for treble voices, and the company is (wonderful to relate!) going to print—P-R-I-N-T—the score and orchestral parts. That looks like real progressiveness.

*The Witmark Choruses.*

There are seven volumes before me, containing some twenty or more choral pieces each.

Number two is a different type from all the others. Its specific title is "Joyous Moments," and it consists of ten little two-part songs. They are pleasant musically, but are too juvenile for two-part singing. Children who have learned to sing well in two parts do not march and sing, "Round and round the room we're marching, happy children we." It is in effect a book of rote songs for two parts: and that is anomalous.

The remaining volumes are as follows: No. 1, Four-Part Songs for male voices; No. 3, Two-Part Songs for male, female or mixed voices; No. 4, Three-Part Songs S-T-A; No. 5, Three-Part Songs, S-A-B, (or T-B-B); No. 6, Four-Part Songs for female voices; No. 7, Four-Part Songs for mixed voices.

Each of these latter is said to be "Compiled expressly for Schools, Colleges, Glee Clubs, Camps, etc." The aim is too scattered. A book prepared for schools and a book prepared for camps should be basically different. Try to hit all and you hit none. But as I said, there must be some preliminary range-finding.

Perhaps Glee Clubs of the cheerful type connoted ordinarily by the term, constitute the specific public for these books. They would find a goodly amount of attractive music of rather popular type in each.—WILL EARTHART.

#### High School Operettas

(sent on approval)

<i>The Captain of Plymouth</i> .....	\$1.25
Always enjoyable and worthwhile	
<i>The Hermit of Hawaii</i> .....	1.25
One of Arthur Penn's best	
<i>The Glass Slipper</i> .....	1.25
A delightful Dodge Operetta	

#### Juvenile Operettas

<i>The Playroom at Night</i> .....	.60
Delightful new number	
<i>Midsummer Eve</i> .....	.60
Very popular	
<i>Edith's Dream</i> .....	.50
Good for intermediate grades	
<i>New Adventures in Flowerland</i> .....	.40
Well adapted to children.	

Get "Stunts Songs for Social Sings" .....	.35
Get "Popular Parodies for Group Singing" .....	.25

Dozens of other good Musical Numbers listed in our Free Catalog.

**Eldridge Entertainment House, Inc.**

"The House That Helps"

FRANKLIN, OHIO —also— DENVER, COLORADO  
922 So. Ogden St.

Mention the JOURNAL when you write our Advertisers

*The Willis Graded School Orchestra and Band Series*—J. E. Maddy and T. P. Giddings.

Volume three comes resplendent in many colors. The useful scheme inaugurated, I believe, by Breitkopf and Hartel, of distinguishing parts by adopting a different colored cover for each orchestral choir has been adopted. The large type and open page will invite the eye and clarify the mind of the young reader.

There are ten compositions in the volume, among them Marche Militaire, Schubert; Minuetto, Third Symphony, Haydn; Spanish Dance, No. 4, Moszkowski; March from "Leonore" Symphony, Raff; Raymond Overture, Thomas. The special arrangement which has made this

work so exceptionally useful is, of course, retained. The preceding books have been reviewed with such completeness—and with such enthusiasm!—in these columns that I will take no space to do more than reaffirm with emphasis that earlier favorable judgment.

WILL EARTHART.

*Tunes and Runes*—Alice C. D. Riley, and Dorothy Riley Brown. (Clayton Summy Co.).

Here is a book of extraordinary distinction. You who have opened book after book of rote songs, only to find the hackneyed, the commonplace, the driveling, or the archly coquettish sticky with syrup and smelling of sachet powder—you who have so searched until you have almost come to believe that rote songs for children could not be different or better than such stuff—open this book and have your faith renewed. And with all this musical and literary beauty, excellence and novelty, there is the utmost simplicity. The songs are as honest as the gaze and straightforward speech of a child.

There are fifty songs in the book, and I think fifty of them will be used after the book is purchased. It is a rare collection; and the daughter who now so beautifully assumes the composer's mantle bequeathed her by her distinguished mother, and Mrs. Riley, who again has prepared lovely texts, will surely be called blessed.—WILL EARTHART.

*The Symphony Series*—Frederick Stock, George Dasch, Osbourne McConathy. (Silver, Burdett & Co.).

Program Four comes to renew one's delight in this work for school and community orchestras. Like the preceding volumes, it consists of a group of pieces, each good in itself, all beautifully arranged, and in proper sequence to be played seriatim as a complete orchestral program.

There are nine pieces in the latest issue, some of which, in more or less honest and practical arrangements, have long been used in school orchestras, but some of which are gems not previously beheld by school orchestra eyes. No comment beyond listing them will be undertaken, for my stock of commendatory adjectives was quite depleted in reviewing Programs One, Two and Three.

Here is Program Four:

1. Slavonic Dance.....Dvorak
2. Overture Stradella .....Flotow
3. Romanza, Symphony No. 4.....Schumann
4. Ballet Music, The Bartered Bride.....Smetana
5. Adagio, Third Suite.....Ries
6. Funeral March of a Marionette.....Gounod
7. Spinning Chorus, Flying Dutchman.....Wagner
8. Menuetto, L'Arlesienne Suite, No. 2.....Bizet
9. Farandole, L'Arlesienne Suite, No. 2.....Bizet

—WILL EARTHART.

**INSTITUTE OF MUSIC EDUCATION**  
**The Pennsylvania State College**

Richard W. Grant, Director  
James D. Price, Associate

SUMMER SESSION 1927  
June 27-August 6

Fully accredited courses for teachers and supervisors leading to certificates and degrees  
Central location, beautiful surroundings, ideal climate

For illustrated catalog address,

DIRECTOR OF SUMMER SESSION,  
STATE COLLEGE, PA.

The Works of  
**Carolyn Alden Alchin**

**Applied Harmony**

It is Modern, Musicianly, and Practical.

The Relation of Harmony to Rhythmic Accents and Cadence is the most decisive factor in the selection of harmonies and their inversions.

Understanding the *Nature of Music* replaces the old-time arbitrary rules.

**Tone Thinking and Ear Testing**

Presents an abundance of music material in a simple, logical way.

Provides for *Self-Help* and lays a foundation for *Musicianly Listening*.

**Keyboard Harmony, Books I, II & III**

Trains the student to Harmonize Melodies, Improvise in Form, and Modulate from any key to any key.

Directions are Clear and Concise.

Order from your dealer or from Miss Alchin,  
542 So. Boyle Ave., Los Angeles, Calif.

And Besides

# The **UNIVERSAL** SERIES

DAMROSCH • • • • GARTLAN • • • • GEHRKENS

**We Recommend These Other Well Planned  
and Arranged School Music Publications**

## **SINGING AS WE GO**

*By George H. Gartlan and Elsie Jean*

This new rote songbook offers more aids to kindergarten teachers in laying better foundations for the child's future study and appreciation of music. It is already widely known and recommended for its perfect correlation between story, song, and picture.

## **ART SONGS FOR CHILDREN**

*By Beatrice Macgowan Scott*

The composer of this exceptional collection of fourteen art songs, for children in the elementary grades, is noted for the beauty, teachability, and genuine appeal of her compositions. These songs, complete with their descriptive accompaniments are most artistic.

## **HIGH SCHOOL SONGS FOR EVERY OCCASION**

**The Ideal Musical Unit for All Types of High School Music Work  
Provides Material for Assembly, Choruses, Clubs and Orchestra**

*By George H. Gartlan and Joseph Donnelly*

### **Complete Edition**

Contains accompaniments for all numbers in this varied collection which teaches the rudiments of harmony through the medium of suitable songs. For home and teachers' use.

### **Students' Edition**

This smaller book does not include the accompaniments and so makes this most desirable material available for every pupil at a minimum cost.

### **Complete Orchestrations**

Large, clearly printed parts for twelve instruments, provide orchestrations for this material and joint participation in assembly and concert programs.

## **ASSEMBLY SONGS FOR EVERY OCCASION**

*By George H. Gartlan*

The most comprehensive collection of school songs published. Includes Patriotic, Community, Holiday and National Songs—Spirituals and Hymns. Arrangements that are really interesting yet not too difficult.

## **HIGH SCHOOL CHORUSES FOR SPECIAL OCCASIONS**

*By Gartlan and Donnelly*

Fifteen selected choruses that should be in the repertoire of every High School Glee Club. Purchased separately, in octavo form, the cost of these selections would be many times the cost of this book.

Additional information and prices on The Universal School Music Series by Damrosch, Gartlan and Gehrken, as well as the publications listed here, will be sent you gladly upon request.

**HINDS, HAYDEN & ELDREDGE, Inc.**  
**5 UNION SQUARE NEW YORK CITY**



THE LAUREL MUSIC SERIES

# Folk and Art Songs

For Intermediate Grades  
Armitage

These Books  
contain

**532 songs: 232 unison songs; 160 two-part songs; 40 three-part songs; 217 Folk songs from more than 50 racial groups; a large selection from modern and classic composers; the music of 26 American composers.**

## WHAT A FEW SUPERVISORS SAY:

"I wish every school contemplating giving any kind of folk song or all nations carnival could know that such a work is to be had. FOLK & ART SONGS is a veritable gold mine of folk music."

—James McIlroy, Supv., Edgeworth, Penn.

"I cannot find words of praise that are adequate to express my admiration for FOLK & ART SONGS."

—Clarence Wells, Supv., Orange, N. J.

"They deserve the highest place in our school song books. The melody in each song is bright and attractive. The range is easy for children's voices and more than that, each song contains a lesson in itself. These song books are just what our children need to help them to get acquainted with the works of the good old Masters."

—Sister Frances Anthony, Indianapolis, Ind.

"The most worthwhile feature of FOLK & ART SONGS is the wealth of simple two-part music. Most books are sadly lacking in this respect. Either there is so little two-part music or so much that is too difficult for the first years in part singing or that has an alto part too low for good tone quality with children's voices."

—Elma Prickett, Lead, S. D.

"I have interested my children in FOLK & ART SONGS in the following way: I have

made clear to them that one of the great world problems today is peace among the different nations, and they have been quick to understand the value of learning the folk songs of various races as a means of mutual understanding and good-feeling between different peoples. As a project, I had them make their own outlines in music for the month of March, a work which I usually do myself. They selected from the books the songs that represented the various nationalities in their respective rooms, and delighted in singing each others songs. The result was a noticeable spirit of good fellowship and love in these rooms created by these books. The children not only love to sing the songs but they feel they are helping to solve a world problem, which they certainly are."

—Mrs. Jennie M. MacCulloch, Grantwood, N. J.

"The print is especially clear, tunes with words which really mean something (not nonsense) sustain the interest of children. Hardly a topic or special day without a song (a worthwhile one) to fit. Books are small enough not to be cumbersome—the children spoke of the nice size when asked 'How do you like your new books?'"

—Helen Lois Frahm, Supv., Chicago, Ill.

AND MANY MORE OF THE SAME KIND



**C. C. BIRCHARD & CO.**  
**BOSTON ~ NEW YORK**

**221 COLUMBUS AVE. ∴ 113 WEST 57th STREET**

**SEND ALL ORDERS TO BOSTON OFFICE**